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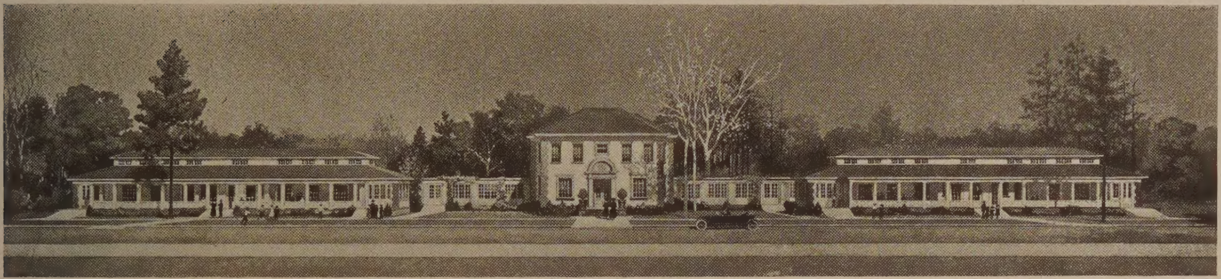
The Shriners' Hospitals for Crippled Children

Hentz, Reid & Adler, Supervising Architects



General view, Scottish Rite Hospitals for Crippled Children, Atlanta, Ga. Hentz, Reid & Adler, Architects.

> "I say that if men lived like men indeed, their houses would be temples."
> —John Ruskin, "Lamp of Memory."

IN an age where nothing of wealth and luxury is too great to be expended in the erection of magnificent buildings for every branch of commerce; where banks, offices, art galleries, municipal buildings, and schools are being built all over the country with lavishness and progressive development, it is a stirring matter for reflection to awaken to the fact of what the Masonic body is doing for humanity. The Shrine is engaged in an enormous building programme that will mark their time and give honor to Masonry in as fine, or finer, a degree than any architectural achievement of this age. It is, indeed, bringing into a material form the spiritual significance of its foundation.

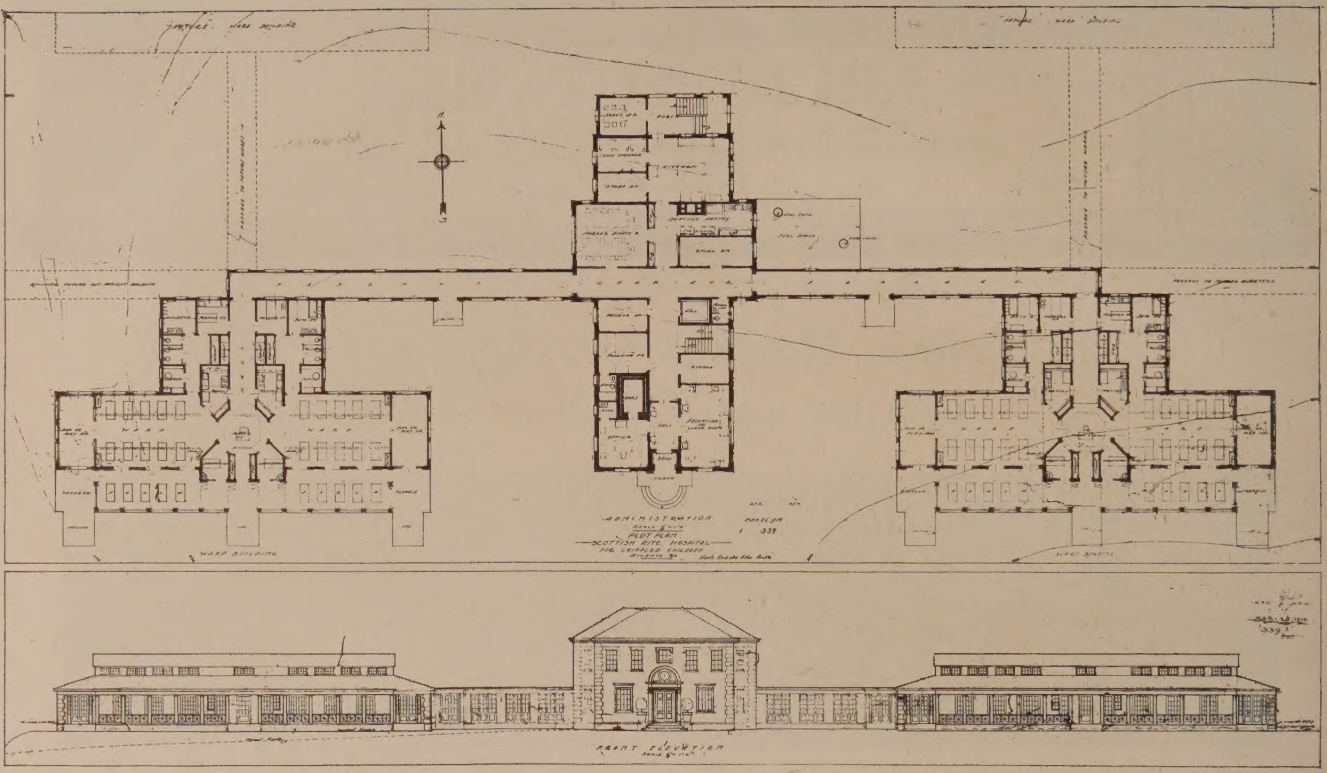
One finds it difficult to grasp the full dimensions of this movement. It may mean little to the individual to learn that a Shriners' Hospital for Crippled Children is being erected in his own State, beyond the fact that it is a good and right thing. But when it is explained that these hospitals are the result of a voluntary assessment of two dollars per annum levied upon every member of the order to provide for the construction and maintenance of these buildings, and that every Shriner takes an active and personal interest in the work, he realizes that here we have the finest example of God's own architecture, of which poets and artists dream.

A great body of pleasure-seeking men bent upon holiday sport and relaxation stopped on one of their largest foregatherings to ask the poignant question: "What are we doing for mankind that will leave its mark and prevent the labelling of the Shrine as an extravagant club for selfish gratification and spendthrift waste?" That they should turn their minds to a humane service to the next generation seems typical of the Master builders. It became their purpose (a very serious game in the playground of Masonry) to see that every child in North America afflicted through neglected physical disabilities should be given a second chance to build a perfect or a bettered physical manhood and that the limit of modern science should be employed to this end. At the famous meeting of the Imperial Council of the Mystic Shrine held in Portland, Ore., in 1920, it was agreed to build this noble monument, enduring and operating through all the years to come.

The Scottish Rite Hospital for Crippled Children at Atlanta, Ga., may be considered as the corner-stone of the whole movement, and it is upon the plans of that institution that Hentz, Reid & Adler, its designers, are being guided in their work as supervising architects for the Shrine.

As one views the Scottish Rite Hospital it is impossible to associate the buildings with the usual visible idea of a hospital group. They are ostensibly planned and operated for the homing and housing of happy children at holiday. The white exterior, grassy lawns, spotted liberally with laughing children, the beautifully kept flower-beds, the low, picturesque buildings planned that the little cripples may readily find their way in and out, the screened glass sun-parlors with bright awnings, the chatter of small voices, dispel any thought that suffering or pain has any place there.

It is a fact (and perhaps this is where the "mystic" quality functions in the Shrine) that the whole spirit and atmosphere of these hospitals is one of hope, happiness, and merriment. The doctors and nurses and the visiting Shriners all seem bent on minimizing suffering. Even the children take on a healthy, invigorated habit of mind that has an instantaneous effect on the helpless, suffering newcomers. The Scottish Rite Hospital at Atlanta is the inspiration and first expression of a far-reaching influence in bettering the physical, mental, and moral structure of the human race.



Plan and elevation, Scottish Rite Hospital for Crippled Children, Atlanta, Ga.

BUILDING PROGRAMME

At the annual meeting of the Imperial Council of the Mystic Shrine held in Portland, Ore., in 1920, a resolution was passed levying an assessment of two dollars per annum on each member of the order to provide funds for the construction and maintenance of hospitals for crippled children throughout North America.

After many months of investigation and research on the part of the board of trustees appointed by the Imperial Potentate, a meeting was held in Atlanta, Ga., in September, 1921, at which time the organization for carrying on the work was perfected, the type of hospital to be constructed was determined, and the first group of hospitals to be erected was authorized.

At the meeting held in Atlanta, the board of trustees carefully investigated the Scottish Rite Hospital for Crippled Children built and maintained by the Scottish Rite bodies in Atlanta, Ga., and decided that this general type of hospital should be followed in constructing the various units throughout the country.

This general scheme has proven quite satisfactory as a plant for caring for crippled children. Naturally, through several years' operation its defects and limitations have become evident, and in determining upon the programme of requirements for a typical Shriners' Hospital for Crippled Children these imperfections in the Atlanta plan were taken into consideration.

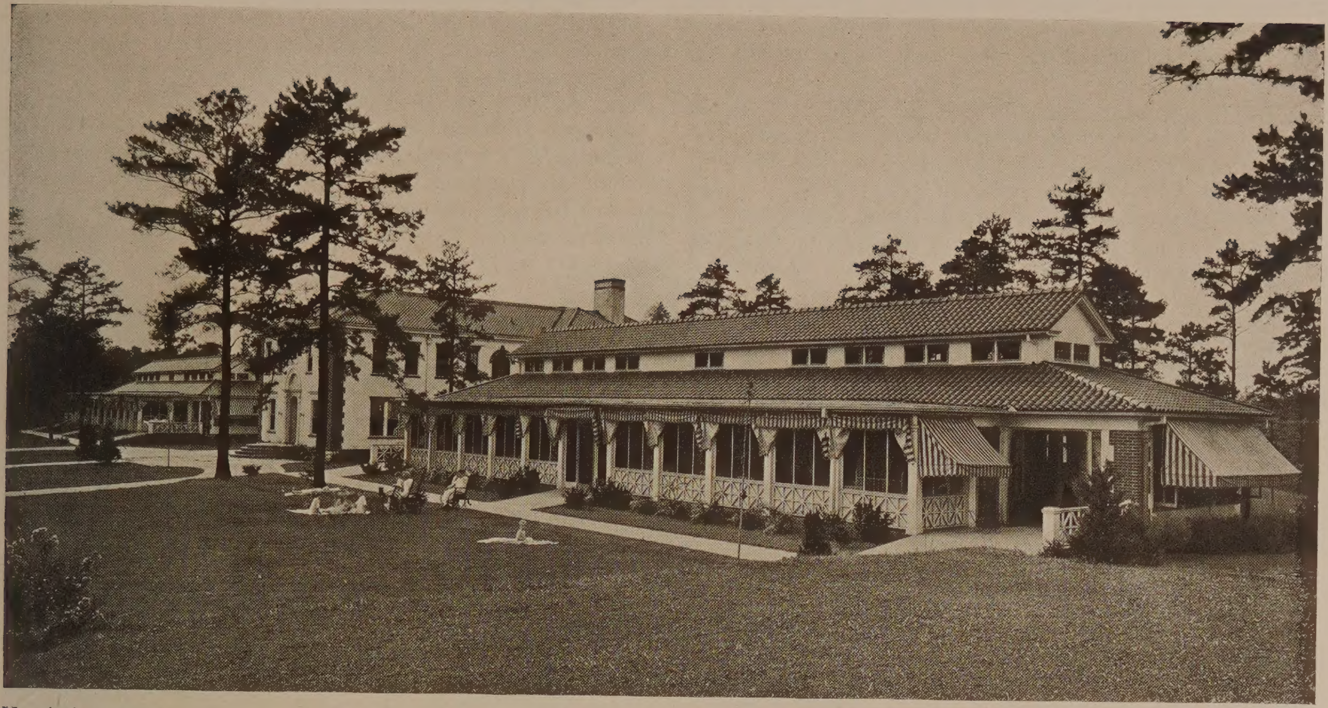
The board of trustees at this meeting in 1921 authorized hospitals to be constructed in St. Louis, Mo.; San Francisco, Calif.; the Twin Cities—Minneapolis and St. Paul; Shreveport, La.; and Montreal, Canada. At subsequent meetings hospitals were authorized for Portland, Ore.; Philadelphia, and Springfield, Mass. Others will follow in different sections of the country until all of North America is so spotted with Shriners' hospitals for the treatment of crippled children that every crippled child whose parents are unable to give it medical and surgical attention will have the opportunity of being restored to health through this great movement.

Of the hospitals authorized by the board of trustees the following have been completed, equipped, and are now in operation: Shreveport, La.; San Francisco, Calif.; Portland, Ore.; the Twin Cities, and St. Louis. The contracts for the hospitals at Montreal, Canada, and Springfield, Mass., have recently been awarded, and these institutions will be finished and in operation within the next twelve months. The hospital for Philadelphia is now being planned, and its contract will probably be awarded within the next few months.

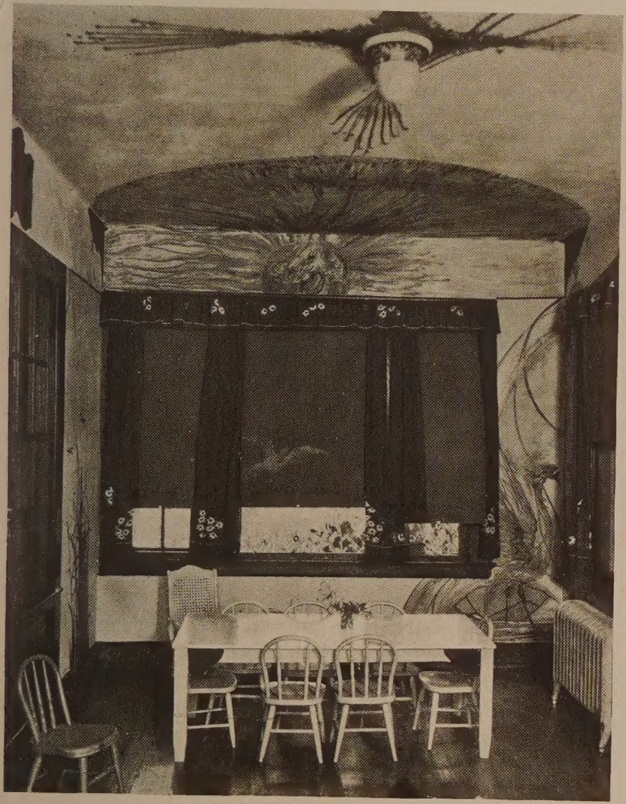
It is interesting to note how the programme of requirements for a typical institution has been worked out by the various architects.

The St. Louis unit is located adjacent to the Barnes Hospital and overlooks the city park. This institution differs somewhat from the typical layout in that it is all embraced in one building. Provision is made for eighty beds. There are two wards on the first and second floors. In the central section of the building, between the two wings, are located the administrative offices, receiving department, operating suite, and internes' quarters; the basement is used for kitchen, storage, laundry, etc. The heat and power for operating the hospital are secured from the Barnes Hospital central plant. The nurses are housed in a separate building in connection with the hospital. The architect for this institution is Mr. William B. Ittner, of St. Louis.

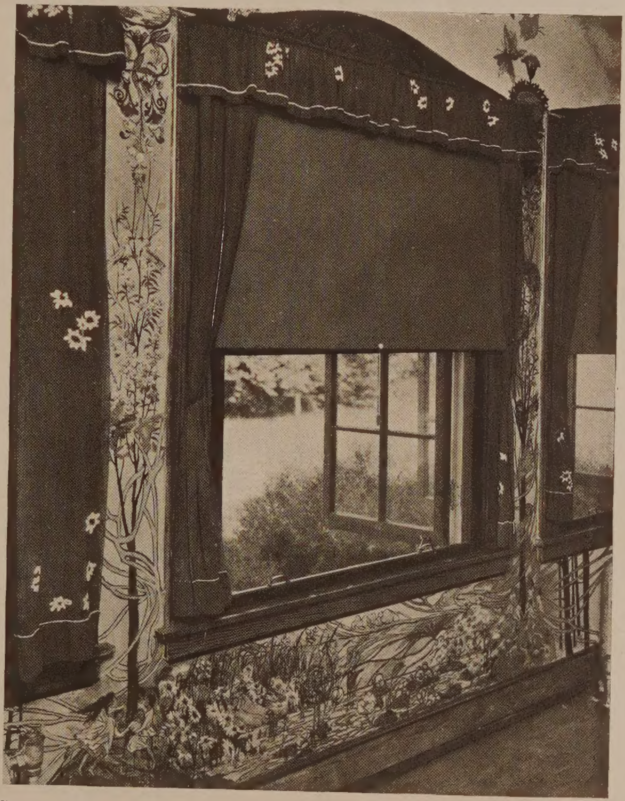
Plans for the Philadelphia unit are now being completed by the architect, Mr. Philip H. Johnson, of Philadelphia. It is to be located on a very beautiful tract of land overlooking Roosevelt Boulevard, some five or six miles from the centre of the city. Plans for this institution call for an eighty-bed hospital. The group consists of a central ad-



Hospital group.



Sun-parlor.



Sun-parlor.

The walls and ceilings of the sun-parlors are beautifully painted and decorated by Mrs. Da Loria Norman. The designs offer a world of interest to the little patients.

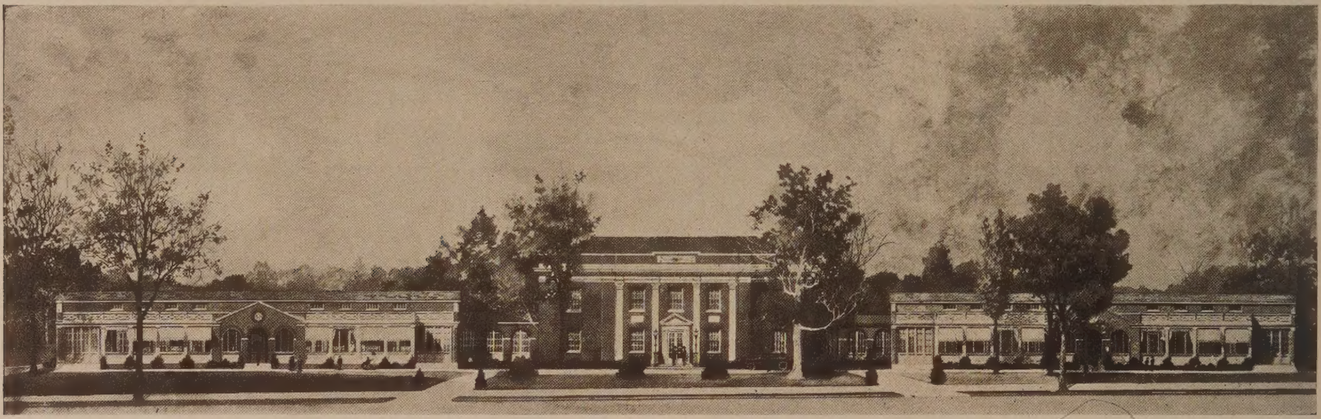
SCOTTISH RITE HOSPITAL FOR CRIPPLED CHILDREN, ATLANTA, GA.

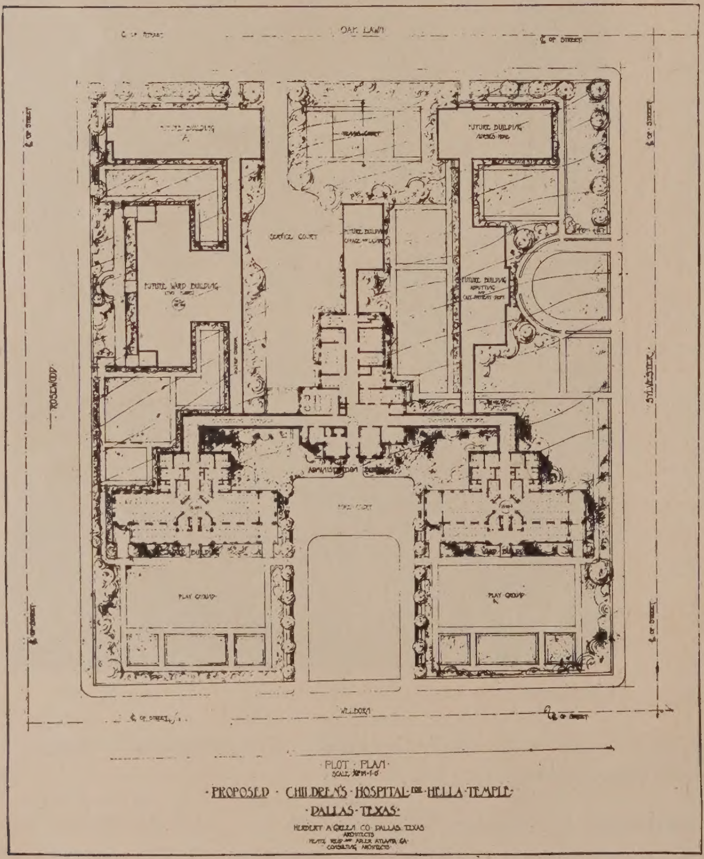
Hentz, Reid & Adler, Architects.

ministration building, basement and three stories high, and two ward units of two stories each. The buildings are beautifully designed in English Gothic style, to be constructed of local stone.

The management and control of the Shriners' Hospitals for Crippled Children rest with the board of trustees. The supervising architects appointed in 1923 by the board of trustees are Hentz, Reid & Adler, of Atlanta, Ga.

Each institution has its own building committee and local board of control. The hospital is placed in charge of a surgeon who is recommended by the board of advisory surgeons and appointed by the board of trustees. The local surgeon sees to the employment of the entire operating staff of the institution. Periodical reports are made, covering the operating of each institution, to the board of trustees, and in so far as is possible the operation of these institutions is becoming standardized. In like manner, the planning of a typical institution will in due time be practically standardized. Out of experience developed in this wonderful work, not only will new methods of treating the crippled child be found, but in time a plan ideally suited for this work will evolve.



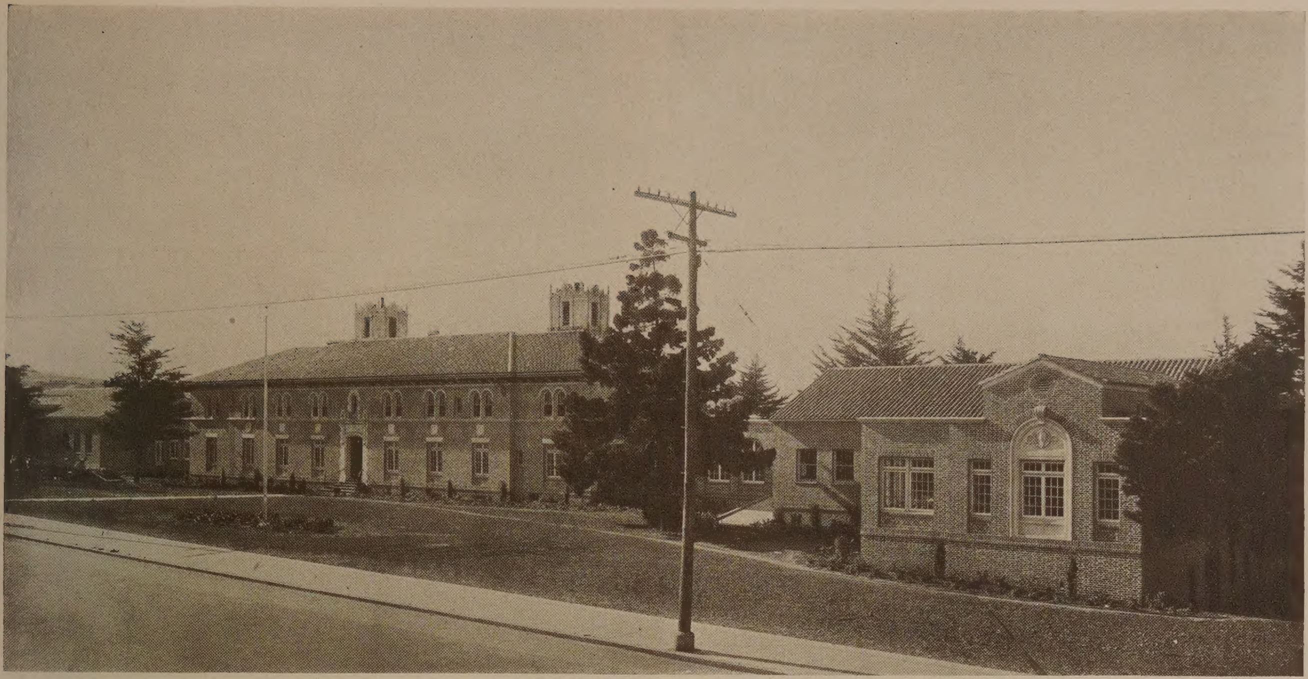


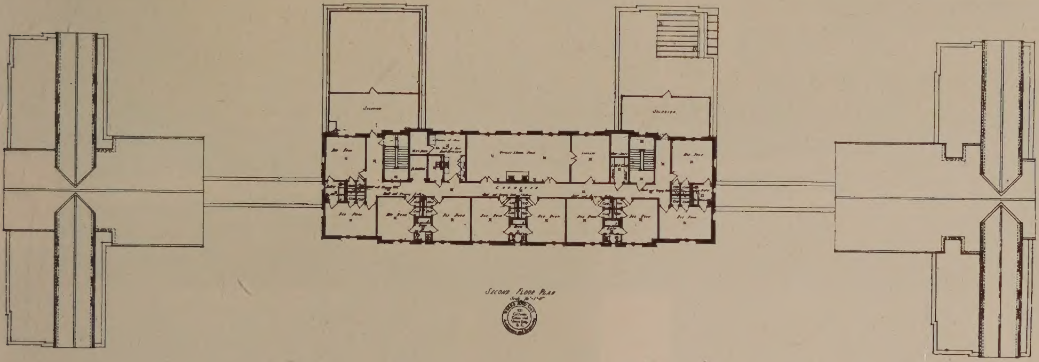
DALLAS, TEXAS, UNIT

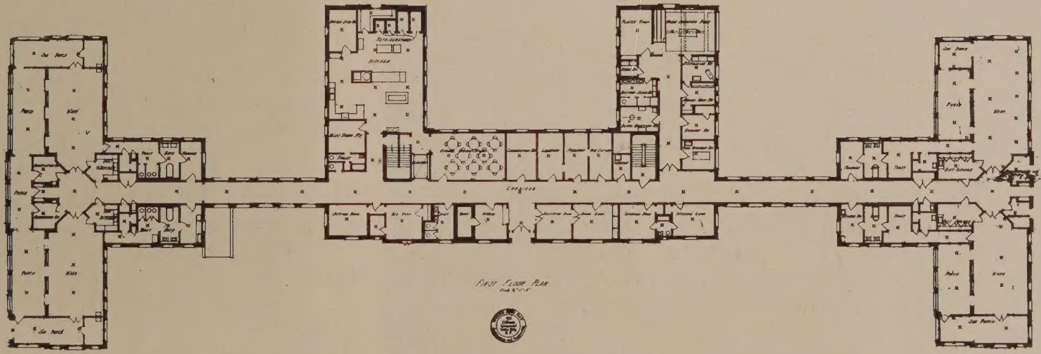
Herbert M. Greene, Architect; Hentz, Reid & Adler, Consulting Architects

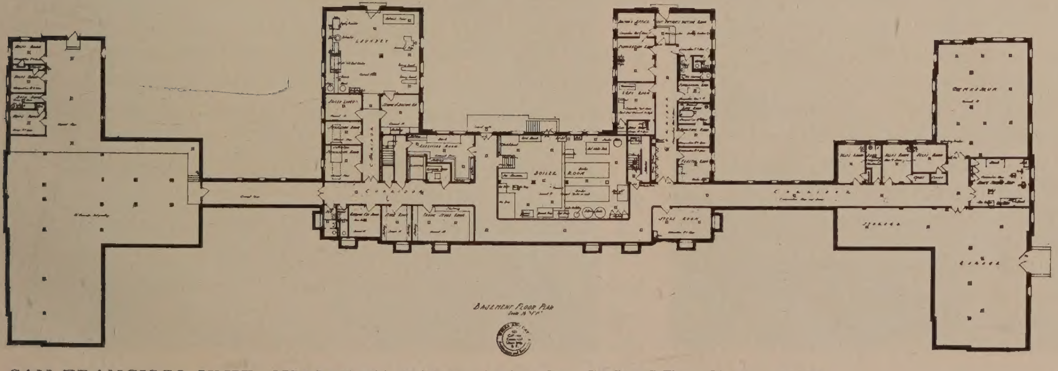
In Dallas, Texas, Hella Temple has constructed and is maintaining its own institution for the treatment of crippled children. The property is an entire city block. The present group consists of a central administration building and two ward buildings. It is planned so that future additions can be made to the institution, it being felt that it may develop into a general hospital for children.

In the administration building are located the administrative offices, waiting-room, general kitchen, nurses' dining-room, out-patients' department, boiler-room, laundry, operating suite, internes' quarters, and nurses' bedrooms. Provision is made for only about seven or eight nurses; the other nurses working in the hospital are housed in the nurses' home of the City Hospital a short distance away.

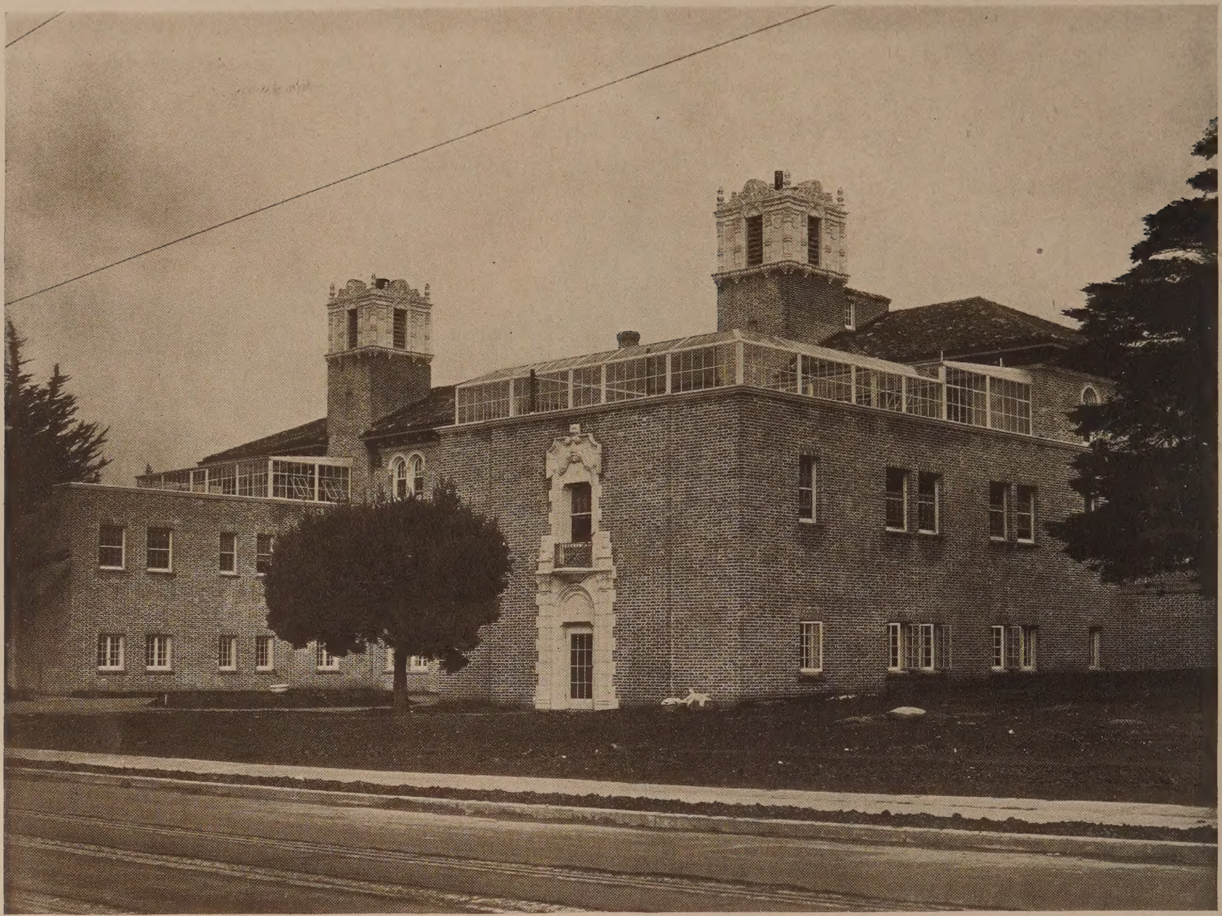








SAN FRANCISCO UNIT, SHRINERS' HOSPITALS FOR CRIPPLED CHILDREN. Weeks and Day, Architects.



Rear, central unit, San Francisco, Calif. Weeks & Day, Architects.

SAN FRANCISCO UNIT

Weeks & Day, Architects

The Shriners' Hospital for Crippled Children, San Francisco, is located on Nineteenth Avenue, one of the important thoroughfares leading south from the city. It is an entire story's height above Twentieth Avenue, allowing a plan arrangement of main entrance, offices, wards, operating suite, kitchen, and dining-rooms on the level of Nineteenth Avenue, while the receiving department, consisting of doctors' office, waiting-room, examination-room, X-ray-rooms, boiler-room, laundry, servants' room, supply-room, etc., is on the Twentieth Avenue elevation.

The central unit is three stories high, furnishing isolated accommodation for nurses; also sun-room for convalescents. The group of hospital buildings is H-shaped, very open, and, due to varying levels, of rambling appearance.

The walls are of common brick, trimmed in terra cotta, some of it in color. There are overhanging wooden eaves. Tiles, variegated in color and design, cover the sloping roofs, and two towers for elevators and tanks break up the skyline. The buildings are of reinforced concrete, with walls faced with brick, with tile partitions, concrete floors coated with "Insulite." The base is of Magnesite, trim ot wood, doors hollow flush paneled wood.

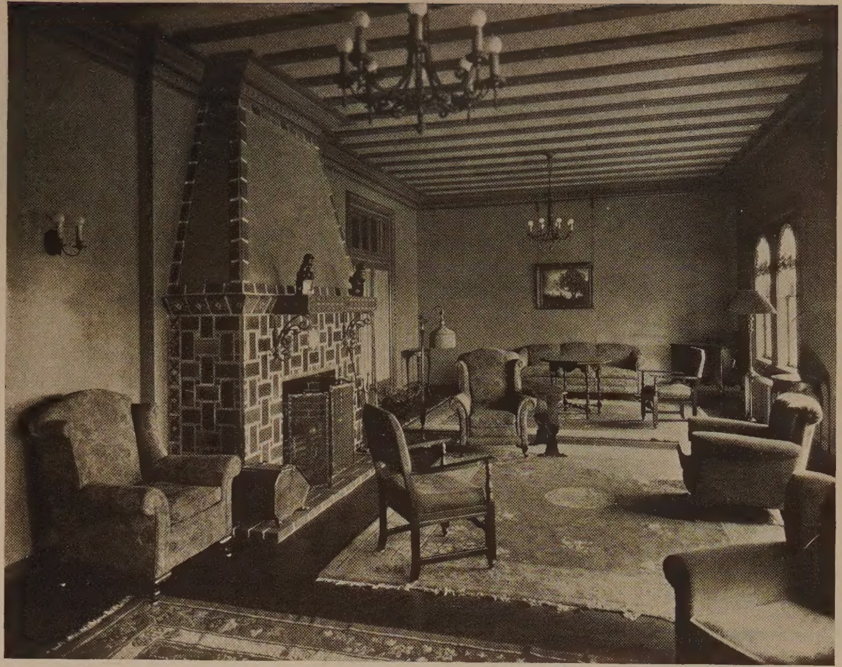
The operating-room is unique in that the top and side lights give it almost the appearance of outdoors.

The nurses' quarters are by themselves, two nurses to a room, four nurses to a bathroom. They have a charming lounging-room and library.

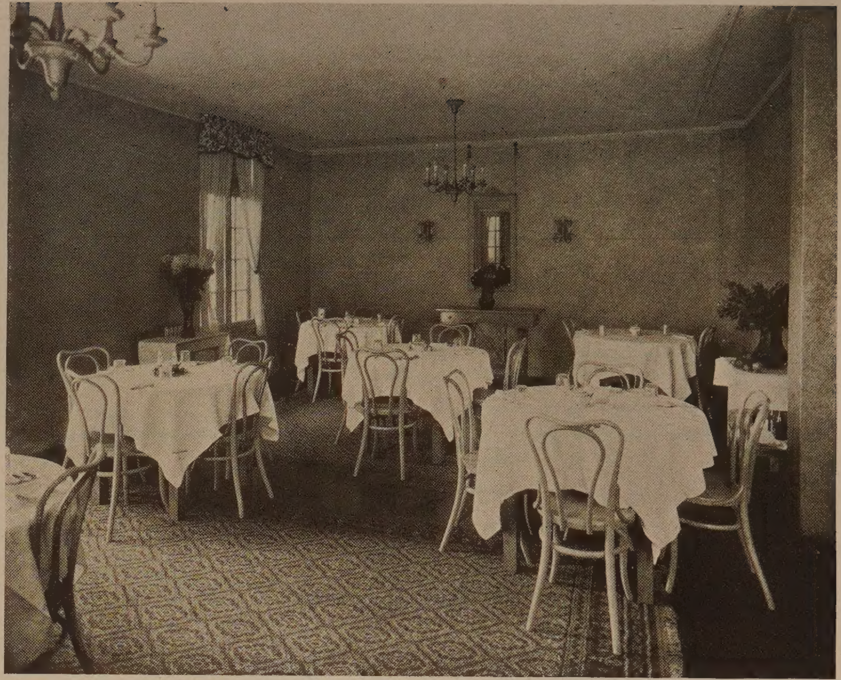
The wards are arranged so that one station in the centre gives complete control of an entire ward group, consisting of ward rooms, sun room, diet kitchens, baths, dressing-room, blanket warmer, sterilizers, etc. There is accommodation for fifty beds.

Color is used extensively throughout, giving cheer and warmth to the whole place.

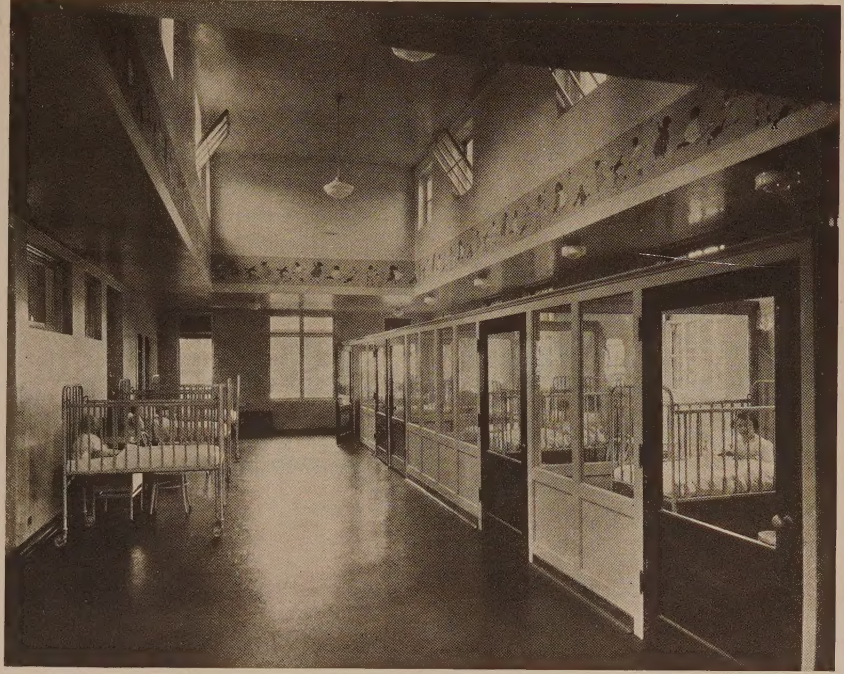
The kitchen is completely equipped, as is the laundry. There are a brace shop, gymnasium, and garage in the basement. Next to the main office is a reception and sewing room, where friends of the institution do sewing for the children. An elevator serves all floors.



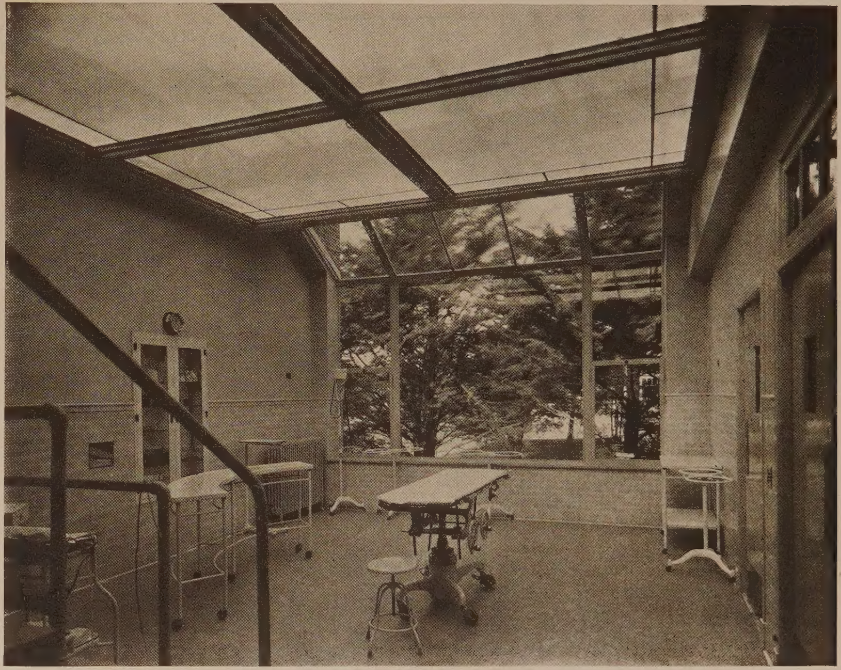
Nurses' living-room.



Nurses' dining-room.



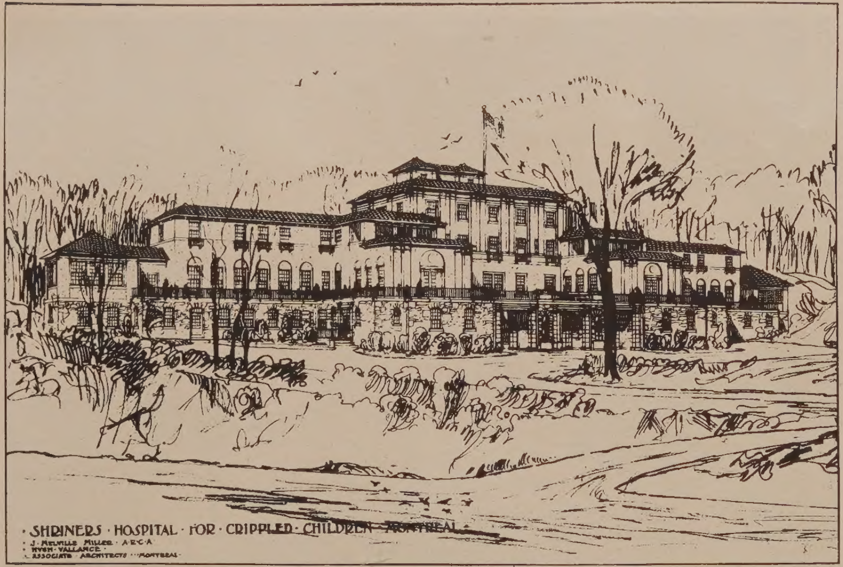
Ward and porch.

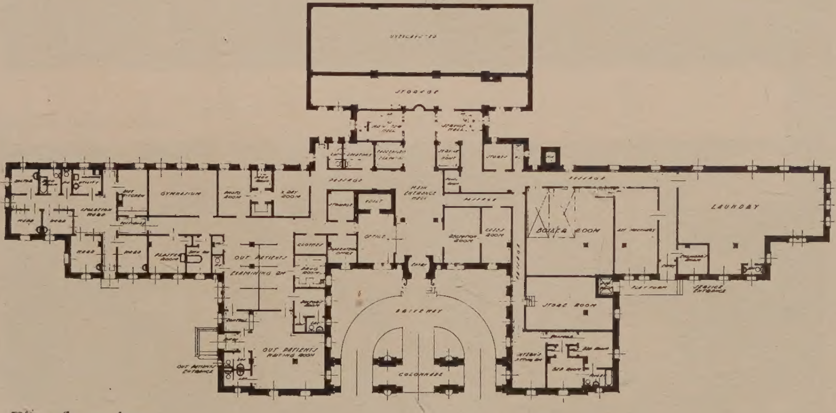


Operating-room.

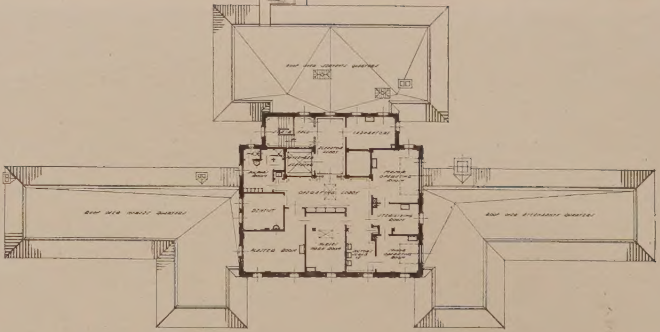
Weeks & Day, Architects.

SAN FRANCISCO UNIT, SHRINERS' HOSPITAL FOR CRIPPLED CHILDREN.

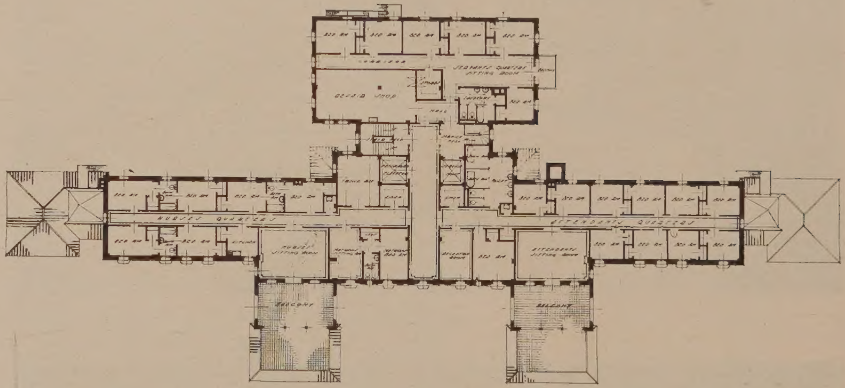

SHRINERS · HOSPITAL · FOR · CRIPPLED · CHILDREN · MONTREAL
J. MELVILLE MILLER · A.R.C.A
HUGH VALLANCE
ASSOCIATE ARCHITECTS · MONTREAL



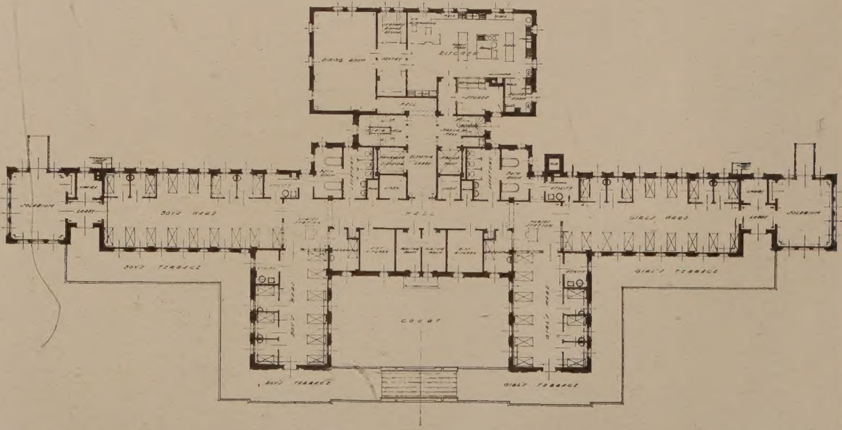
First floor plan.



Fourth floor plan.



Third floor plan.



Second floor plan.

MONTREAL, CANADA, UNIT

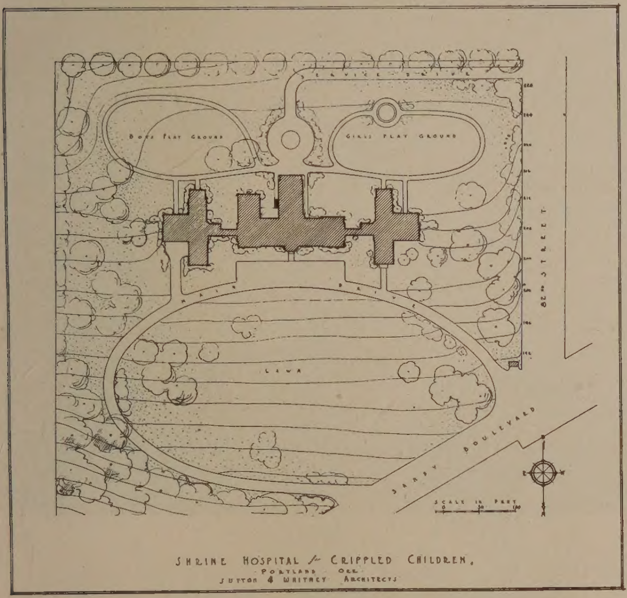
J. Melville Miller and Hugh Vallance, Architects

The Montreal unit is located close to the Mt. Royal Park, and is on a sloping piece of ground. Due to the limitations of the property, the essential elements of a typical hospital have been most successfully grouped in one building. Only the basement under the front portion of the building is utilized, due to the sloping ground. In the left wing are located the out-patients' department and isolation department; in the right wing are located the boiler plant, laundry, and residence quarters for internes. In the central section of the building are located the administrative offices and waiting-rooms. On the first floor are located four wards with the various service-rooms, the general kitchen, and the nurses' dining-room. The nurses' and help's quarters are located on the second floor. The operating suite is located on the third floor.

PORTLAND, ORE., UNIT

Sutton & Whitney, Architects

The Portland unit site is a beautiful ten-acre tract on the Sandy Boulevard just outside of the city limits. As Sandy Boulevard is the main feeder for the famous Columbia River Highway, this means that practically every visitor to Portland will be driven by the hospital site. The hospital faces due north, with the ground sloping from the building down to the Boulevard and then on down to the Columbia River. Across the river is Washington with Mt. Adams and Mt. St. Helens in the distance, while almost directly east is Mt. Hood; all snow-capped peaks.



As the grade slopes sharply the building is one story higher in front than in the rear. The out-patients' department is on the ground floor, west wing, this being the closest to the main entrance to the grounds. This department has the customary waiting-room, office, examination-rooms, plaster-room, and gymnasium.

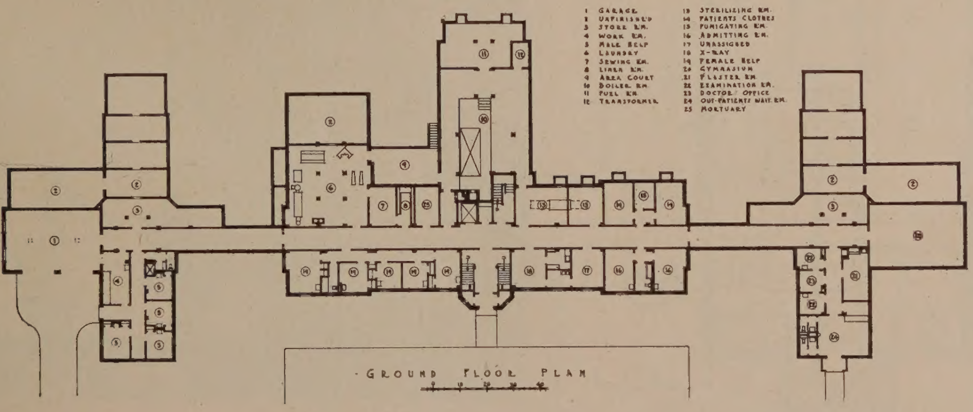
The main entrance is in the centre of the building, with a double stair leading from a panelled hall to the floor above. This main stair hall is finished in oak in typical English style. The admittance and X-Ray rooms are to the right of the main entance, being closest to the out-patients' department, while the female help's quarters are to the left of the entrance. The boiler-room is at the rear of the centre wing, with outside entrance from a court area. The boiler-room contains the heating and refrigerating plants, with an emergency coal-storage room in the rear. The laundry contains the usual washer, extractor, ironer, presser, and ironing-boards. The east wing contains bedrooms for the male help, a workshop, and a garage with space for four cars.

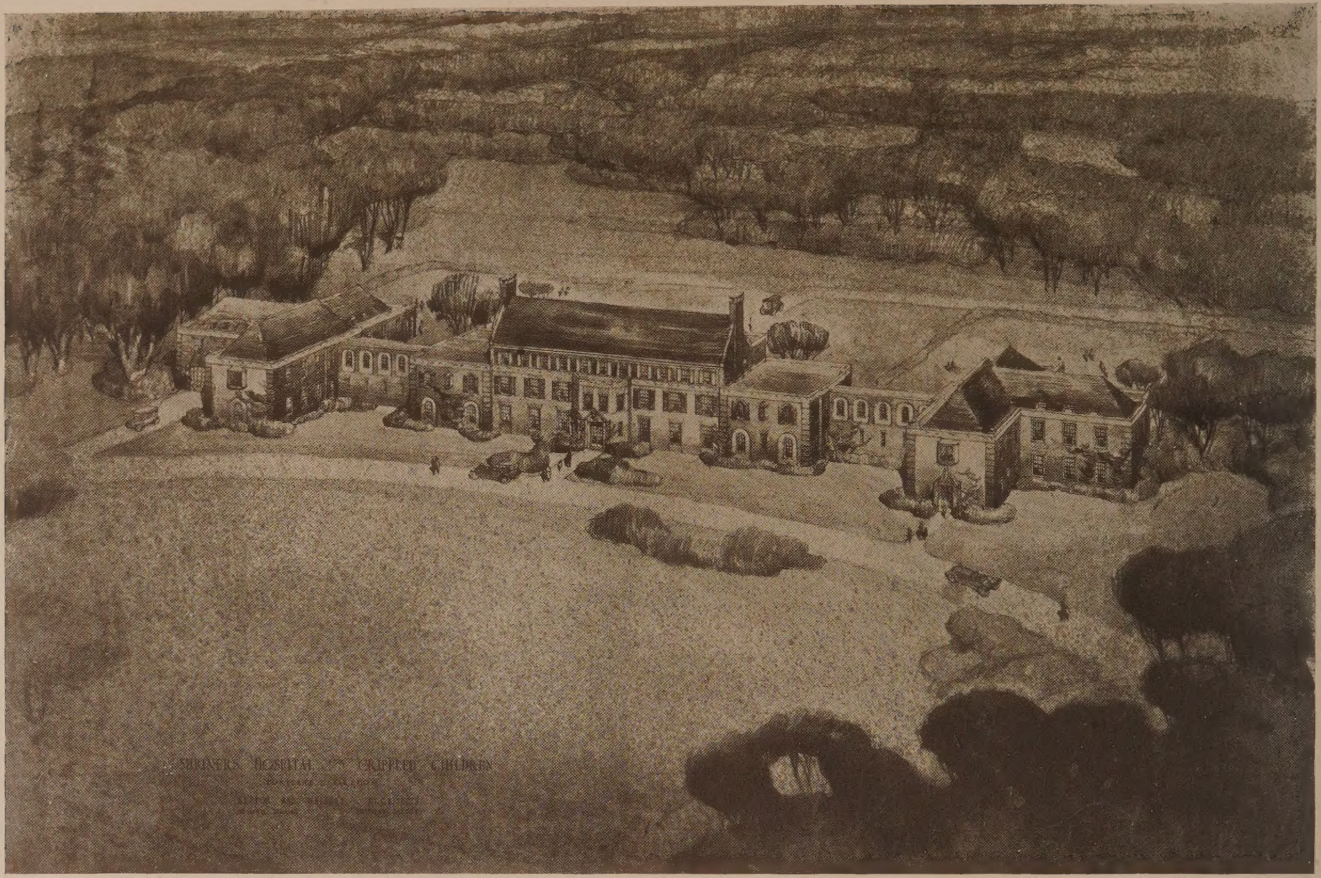
The hospital proper is all on the main floor, with wards opening directly out on the playgrounds to the rear. These playgrounds, separated by the service drive, will be equipped with various apparatus for the children, together with a small playhouse for the girls.

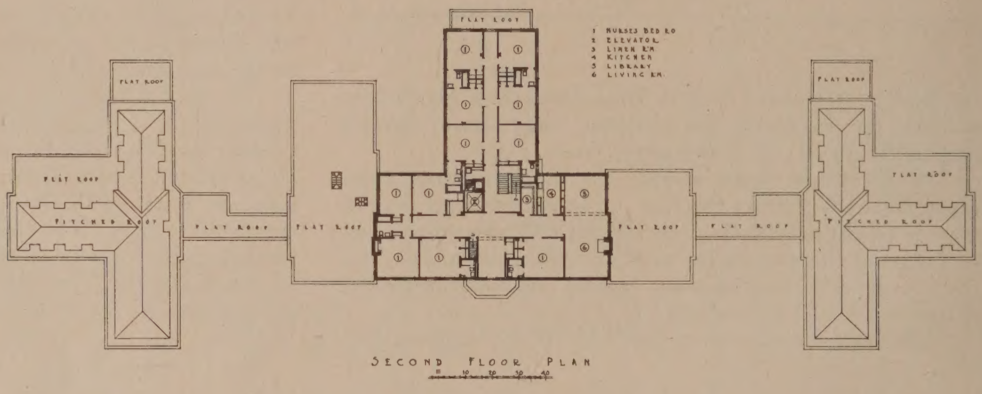
As the building faces north, it was necessary to place the service portion of the wings on the north, so as to give the most sunlight to the wards and solariums. In the centre wing the office and reception-room are on either side of the entrance-hall, with the various other offices and quarters for the superintendent and internes occupying the remainder of the front. The kitchen occupies the centre rear wing and is complete with store and refrigerator rooms. The operating suite is over the laundry and has the usual rooms opening off a separate corridor.

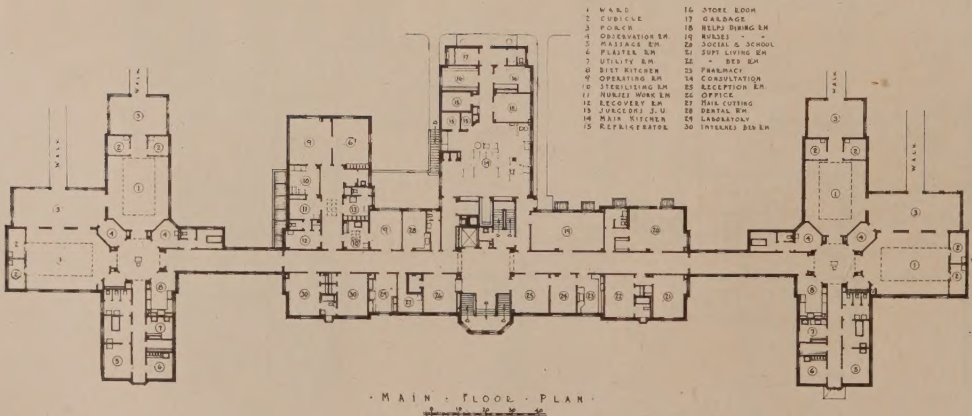
The top floor is exclusively for the nurses, the rear bedrooms being for the apprentices, while the front rooms are for the graduate nurses. A large living-room with fireplace and library alcove and with light on three sides is provided at the west end of this floor.

It was felt that a building of this type should have the appearance of a large home rather than a hospital, and the modern English style was selected as being best adapted to the problem. The walls are of concrete faced with selected common brick, with enough variation in color to give a delightful texture. The roof is covered with copper shingles stained green. A portion of the brick is painted cream color to match the trim, and the same color is carried as a band entirely around the building just below the upper bedroom windows.

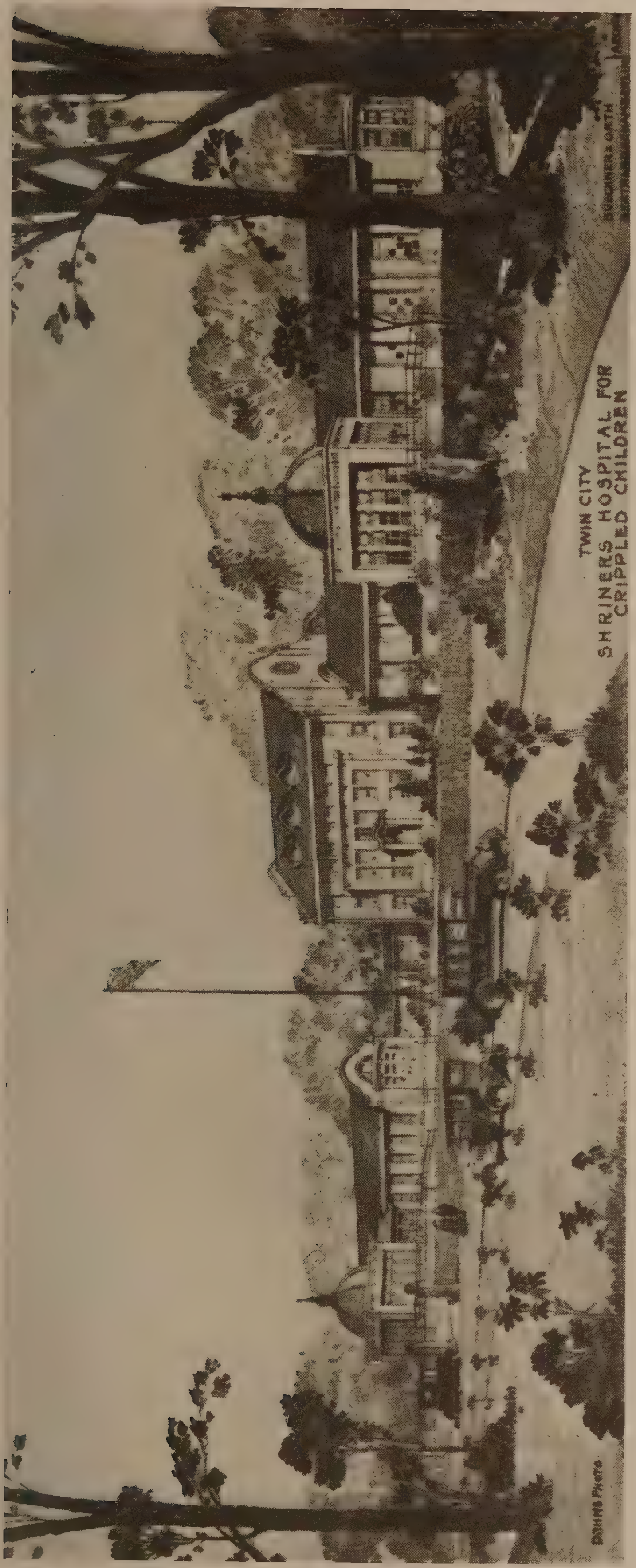



SHRINERS HOSPITAL FOR CRIPPLED CHILDREN

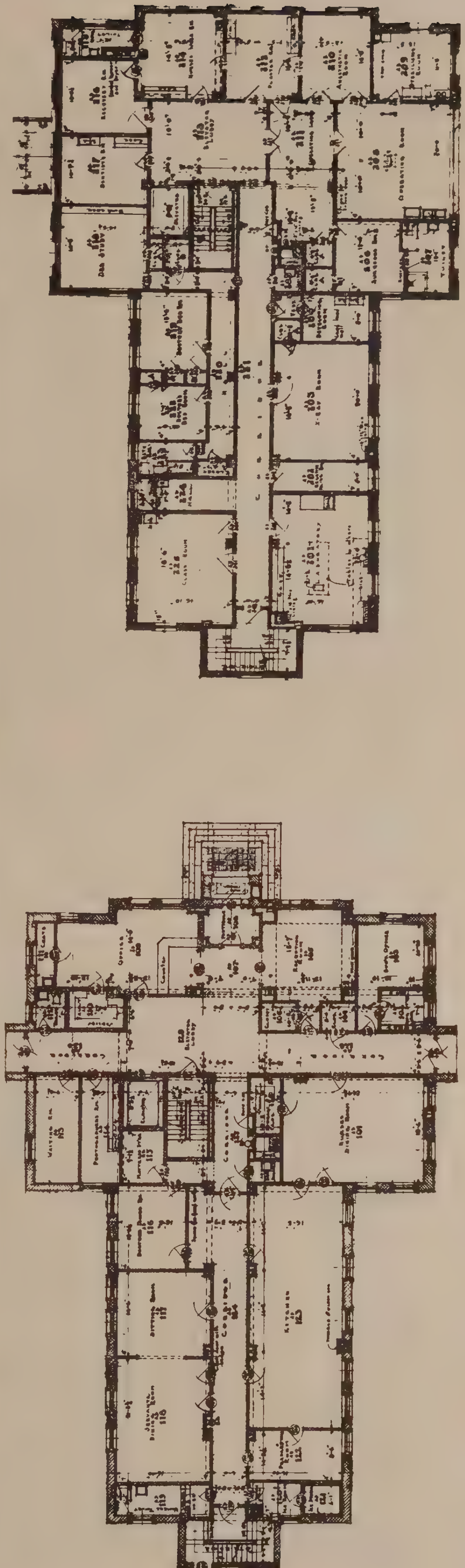




PORTLAND, ORE., UNIT, SHRINERS' HOSPITALS FOR CRIPPLED CHILDREN. Sutton & Whitney, Architects.



GENERAL VIEW.



PLAN OF ADMINISTRATION BUILDING.

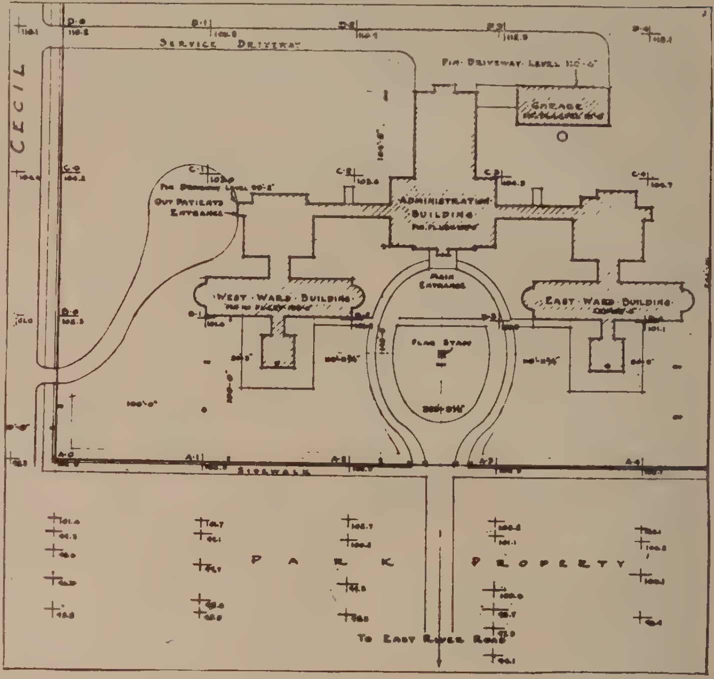
Beuchner & Orth and Bertrand & Chamberlin, Architects.

TWIN CITIES UNIT

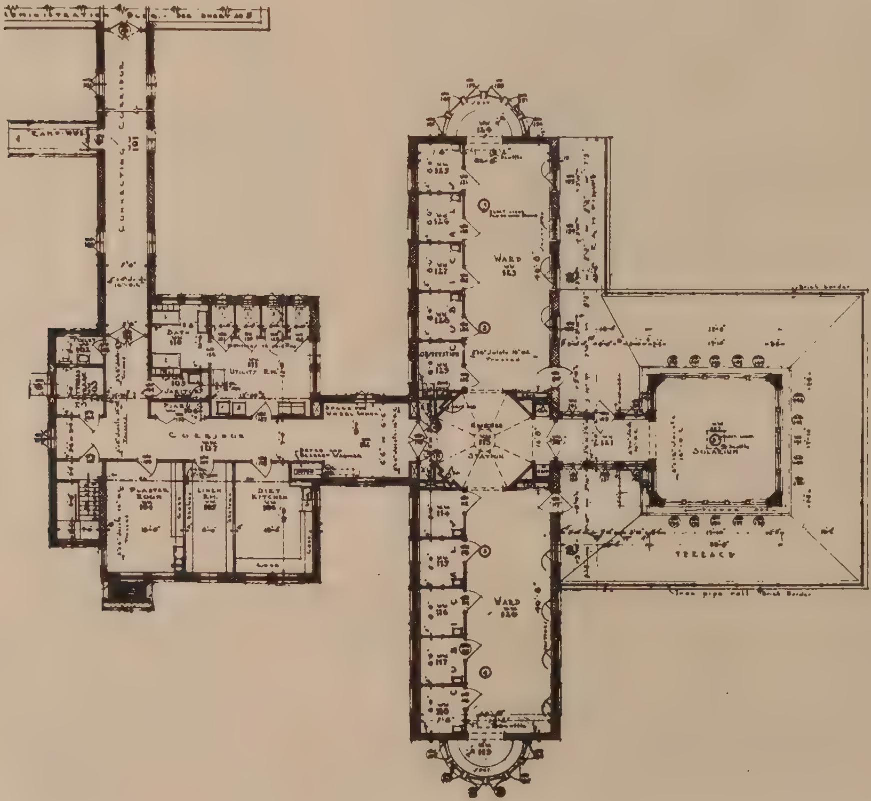
Beuchner & Orth and Bertrand & Chamberlin, Architects

The Twin Cities unit is located about halfway between Minneapolis and St. Paul on a spacious and beautiful tract of land, and overlooks the Mississippi River. The group consists of a central administration building, two ward buildings, a garage, and service building. The property faces southeast. The administration building consists of a basement and three floors. In the basement are the laundry, the shops, and storerooms; on the first floor, administrative offices, general kitchen, nurses' dining-room, etc.; on the second floor, operating suite, X-ray laboratory, and internes' quarters; on the third floor are the nurses' quarters.

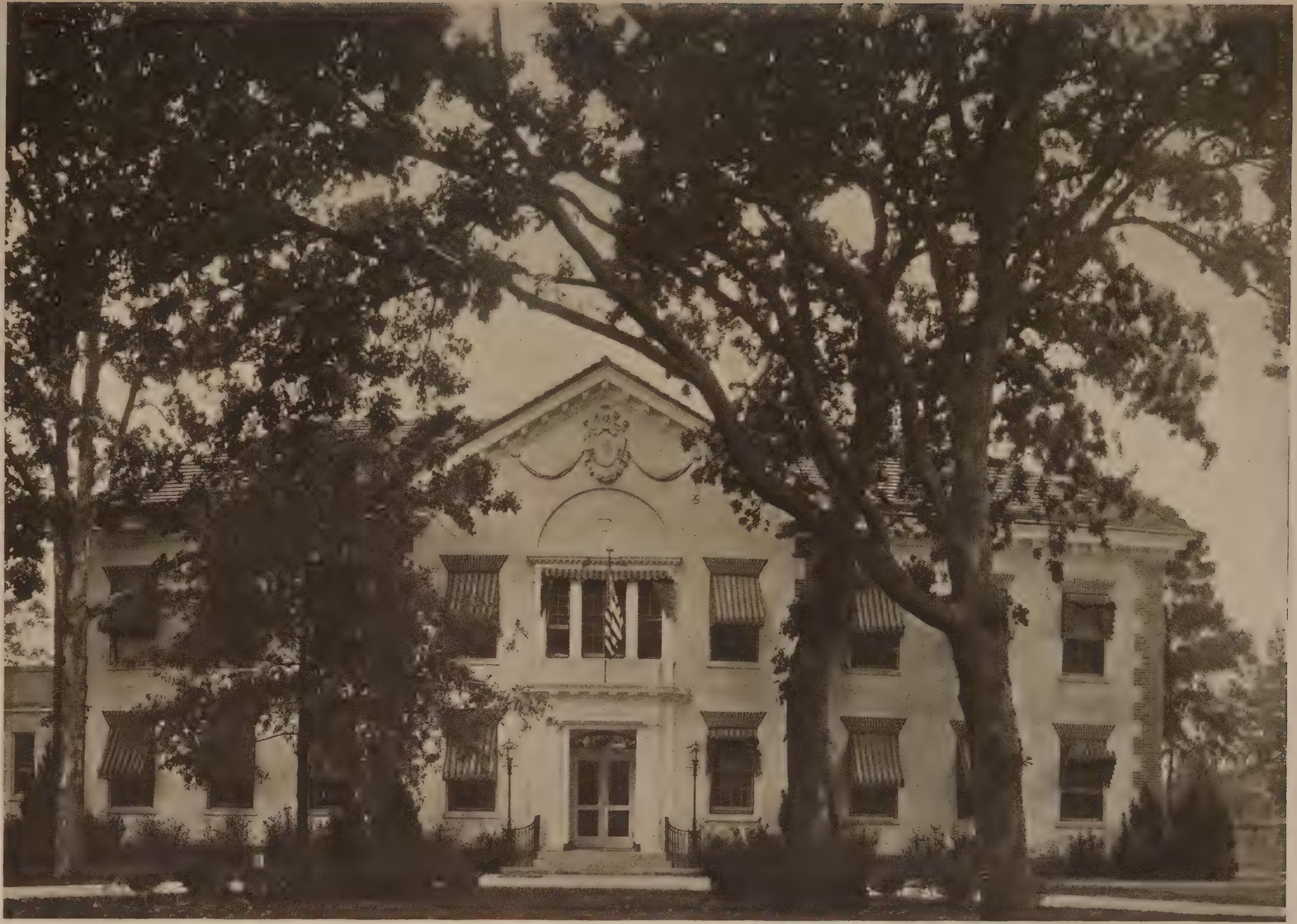
The ward unit differs somewhat from the Shreveport and San Francisco ward plan in that it does not provide separate service for each group of children. A large solarium surrounded by terraces is located between the two wards; one diet kitchen, one large surgical dressing-room, a large utility and bathroom serve the two ward divisions. The out-patient department is located underneath one of the ward buildings, where it is most available to the street.



Plot plan.



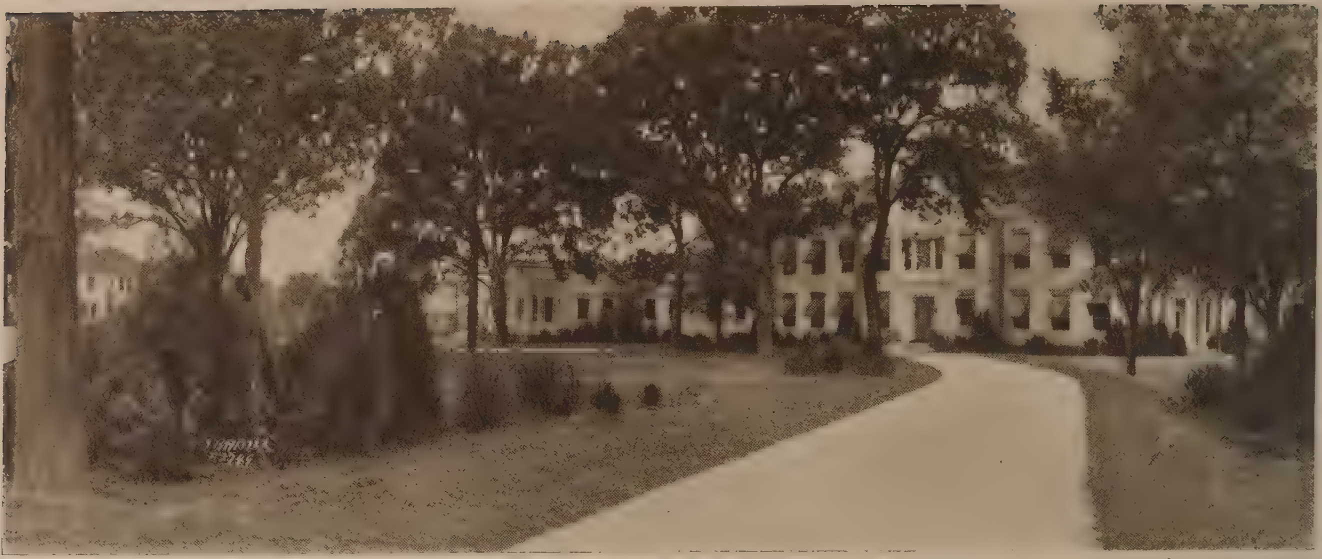
Plan east ward building.

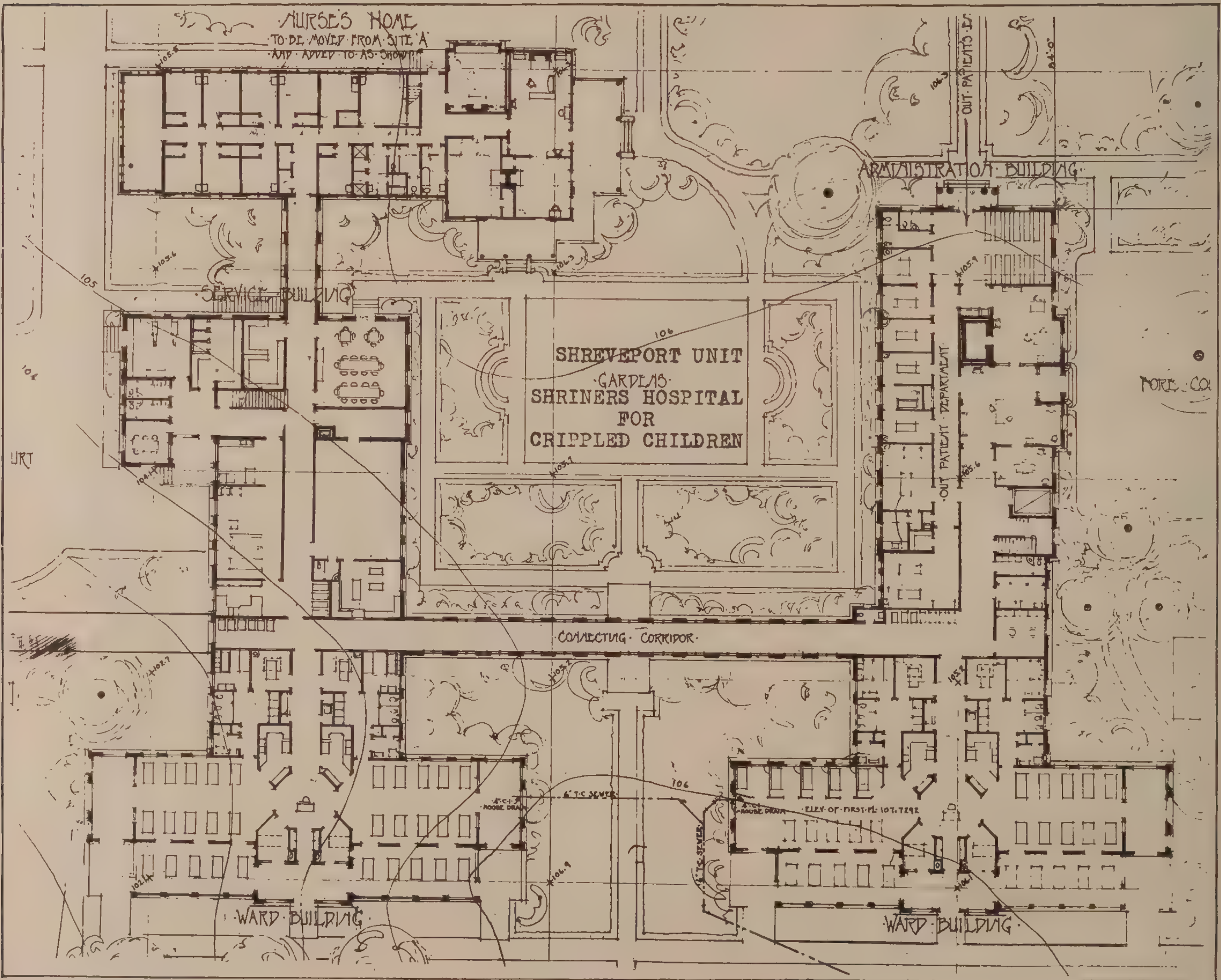


SHREVEPORT, LA., UNIT.

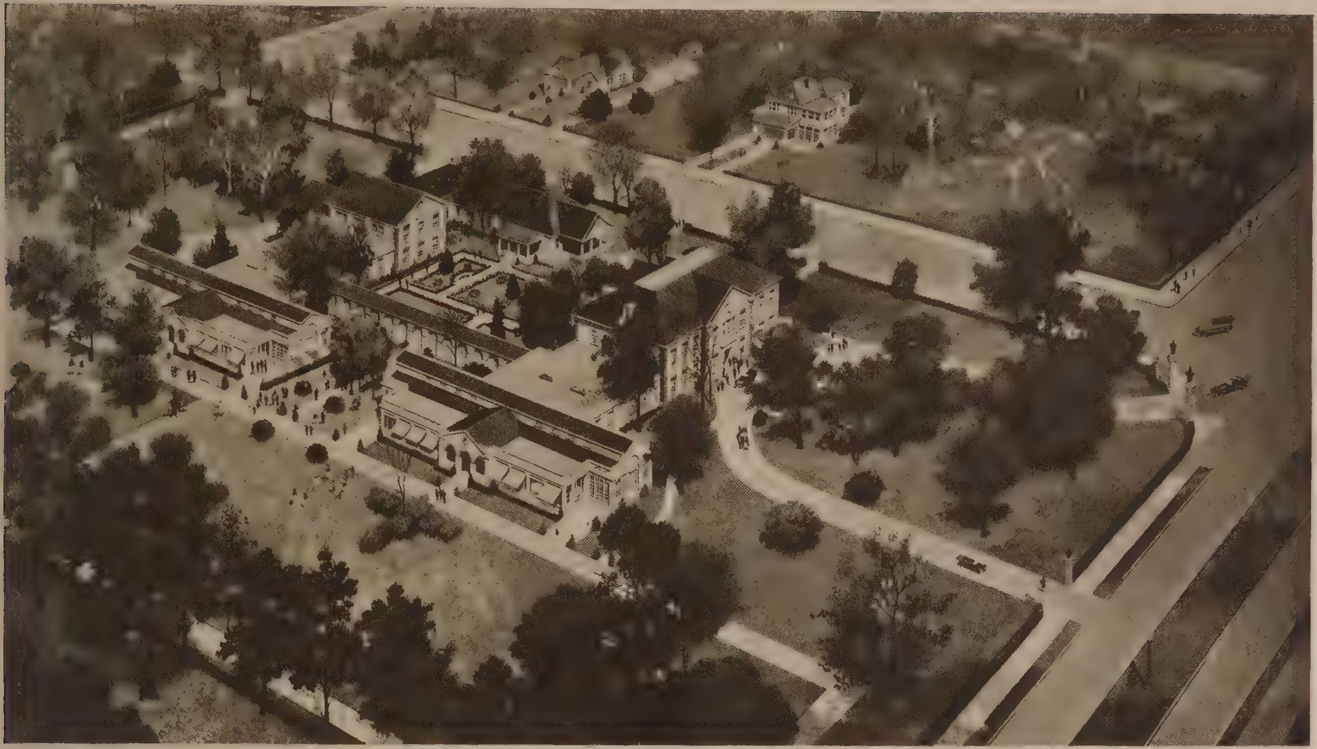
Hentz, Reid & Adler, Architects; Edward F. Neild, Associate.

At Shreveport, La., a beautiful piece of property consisting of about eight acres was donated by the local temple. It is located in a residence section of the city; the ground is level, beautifully dotted with magnificent oak-trees, and is within one short block of the street-car lines.





SHREVEPORT, LA., UNIT. Hentz, Reid & Adler, Architects; Edward F. Neild, Associate.



SHREVEPORT, LA., UNIT

Hentz, Reid & Adler, Architects; Edward F. Neild, Associate

The arrangement of the buildings for this property indicated on the plot plan shows a group of five buildings: administration building, two ward buildings, a service building, and a nurses' home. The nurses' home is a wooden house bought with the property and moved and enlarged. The ward buildings face the south, and sufficient space is provided between them and the property line for a playground. The administration building contains administrative offices and the out-patients' department on the first floor, the operating department, X-ray department, and internes' quarters on the second floor. In the service building are provided general kitchen, the nurses' dining-room, and laundry. On the second floor are located the quarters for help. There is no basement in this entire group, except one under the service building, where is located the heating plant.

The buildings are of strictly fire-proof construction. The walls are of hollow tile stuccoed, with trim of brick and limestone. The white exterior gives a very charming contrast to the beautiful evergreen oak-trees. The buildings are so arranged on the property that future additions can be made thereto if found desirable. The architects for the Shreveport unit were Hentz, Reid & Adler, of Atlanta, Ga., and Edward F. Neild, associate, of Shreveport, La.

SPRINGFIELD, MASS., UNIT

Hentz, Reid & Adler, Architects; M. H. Westhoff, Associate Architect

The Springfield hospital site is a beautiful, absolutely level seven-acre tract, located at the intersection of Carew Street and Mella Avenue, highly elevated, overlooking the entire city. The hospital is planned on the pavilion type, the entire group of buildings facing due south. The group consists of one main administration building, two ward buildings, a nurses' home and out-patients' building, an isolation pavilion, and a garage building. In the administration building are located the administrative offices, visitors' waiting-room, main kitchen, and nurses' dining-room, all on the first floor. In the basement are placed the heating plant, laundry, engineer's quarters, and store-rooms. On the second floor are located the operating suite and internes' quarters.

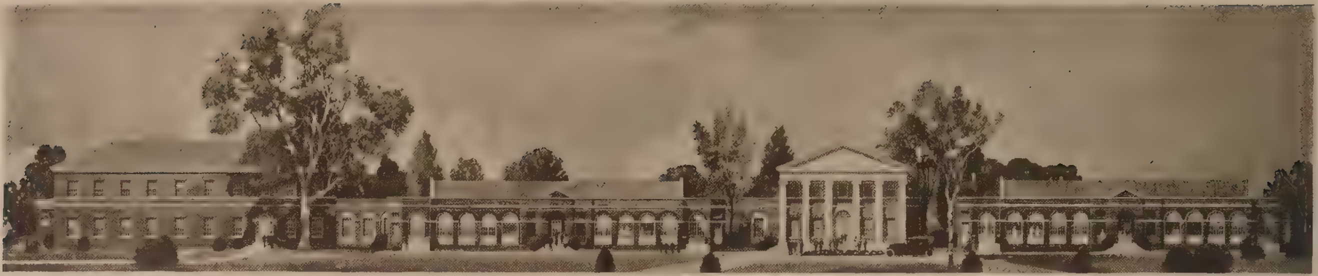
Each ward building is practically the same as that at Shreveport, San Francisco, and Atlanta, with the exception that certain parts have been enlarged and made more convenient. For example, the porch is glassed in so that it can be used for bed purposes both summer and winter. In the summer the sash will slide out of sight and it will then be an open porch. The day or play room has been made larger and of a shape to accommodate a big round table, where the children can be instructed in kindergarten work.

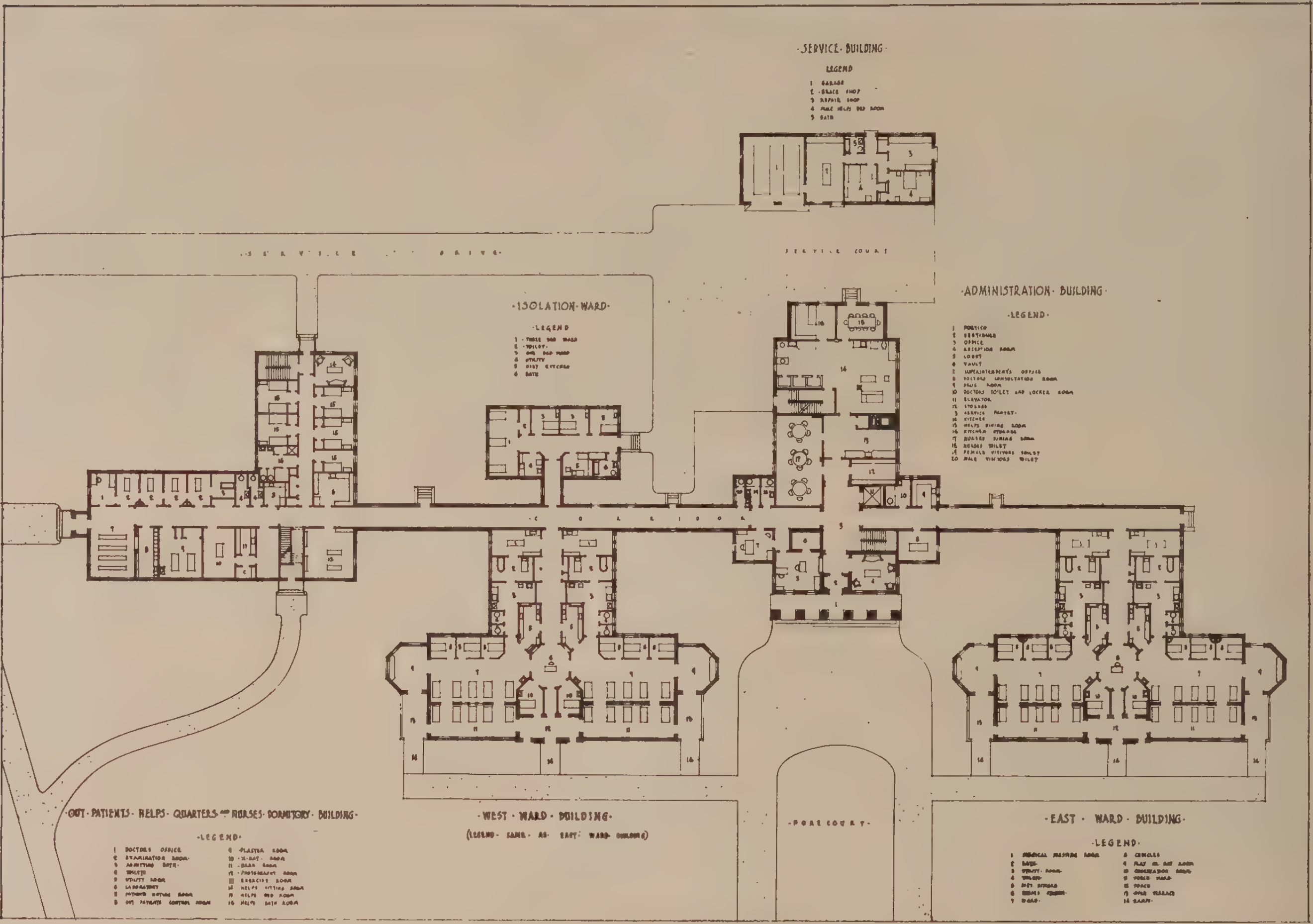
The out-patient department has been arranged on the first floor of the nurses' home, and its entrance is directly from Mella Avenue, the side street, only a few steps from the street-car stop at the corner. Female help's quarters are provided in one of the wings of the first floor of this building. The entire second floor is used as a home for the nurses, the graduate nurses occupying one wing and the pupil nurses the other, each having separate recreation-rooms.

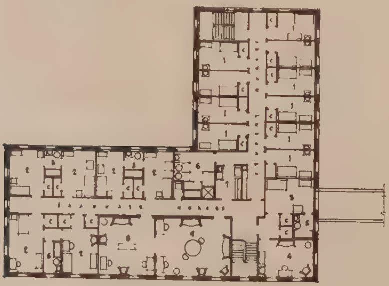
The isolation pavilion indicated on the plan is not provided for in any of the other institutions, with the exception of the Montreal unit.

The garage building, in which are located repair shops, brace shop, and male help's quarters, is located in the rear of the administration building.

The group is designed in early Colonial style, of dark-red brick, with trim of limestone.

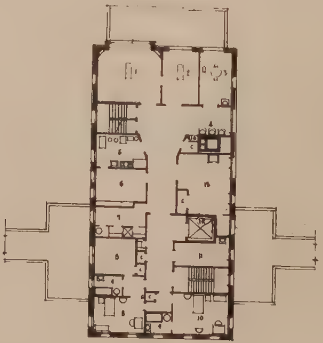




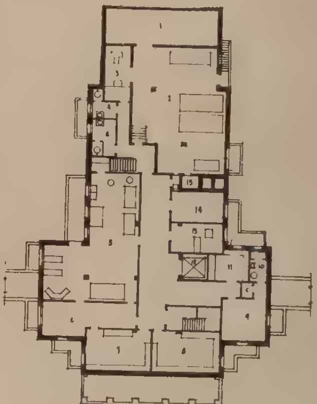


SECOND·FLOOR (NURSES·DORMITORY)·

·LEGEND·
1 ·STUDENT· NURSES BED· ROOM
2 ·GRADUATE NURSES· BED ROOM·
3 SUPT NURSES BED ROOM
4 ·SUPT· NURSES SITTING· ROOM
5 ·NURSES· BATH· ROOM·
6 ·STUDENT· NURSES GEN'L BATH·
7 ·KITCHENETTE·
8 ·GRADUATE NURSES SITTING ROOM
9 ·STUDENT· NURSES SITTING· ROOM·



SECOND·FLOOR·ADMINISTRATION·BUILDING·



·BASEMENT· ADMINISTRATION· BUILDING·

SPRINGFIELD, MASS., UNIT, SHRINERS' HOSPITALS FOR CRIPPLED CHILDREN.
Hentz, Reid & Adler, Architects; M. H. Westhoff, Associate Architect.

The Fifty-Seventh Annual Convention of the American Institute of Architects at Washington, May 21-23

THE NEW OFFICERS

President, D. Everett Waid, New York.
First Vice-President, Ellis F. Lawrence, Portland, Ore.
Second Vice-President, Abram Garfield, Cleveland, Ohio.
Secretary, Edwin H. Brown, Minneapolis, Minn.
Treasurer, William B. Ittner, St. Louis, Mo.

THERE was an unusually large attendance at the convention this year and more than ordinary interest in the various matters to be considered. In some ways it seemed to us one of the most inspiring and stimulating meetings we have attended. In the first place, there was more getting together, less standing about waiting for some one to say "howdy?" less of the feeling that you were a pilgrim and somewhat of a stranger even among your own kind.

As a matter of fact, we know of no body of men more delightfully ready to fraternize and to extend the glad hand of friendly greeting than those who annually gather at these conventions, and at the same time we know of no body of men less likely to "butt in," or manifest those evidences of up-to-date efficiency that might characterize, let us say, a convention of the Amalgamated Realtors Association. We like to feel that in the very nature of things a man who practises the profession of architecture is a bit different from the mere seeker of commercial success, though far be it from us to decry the evidences of prosperity that may be an accompaniment of even the most artistic aspirations.

"Is the Institute furnishing to the architectural profession as a whole the highest form of leadership?" the retiring president, Mr. Faville, asked; and he admitted that the "nature of my question is spiritual."

"And if it seems a far cry in these days to the things of the spirit, must we not remember that our whole architectural heritage is utterly spiritual in its significance?"

We feel very sure that the new president, Mr. Waid, will carry on, that he too will think of the Institute's place in the world without ever losing sight of "the things of the spirit." We add the following from Mr. Faville's admirable and dignified address:

"Since its reorganization in 1914 the American Institute of Architects has become a compact and vigorous professional society. Its form of government, by Convention, Officers, and Directors, operates in principle and in fact on a truly democratic basis. Its administrative, committee, and other activities, as prescribed by the Convention or by the Board of Directors, are effectively conducted. The influence of the Institute with the Press, the Public, and the Governments of our cities, States, and country is most gratifying, when one considers the smallness of our number and the slenderness of our financial resources. Thus may we fairly conclude that we have developed our organization and administrative arms to a most satisfactory and commendable degree? And yet in looking backward over the past few years and over my own term as President, a question has arisen in my mind in quite a definite form, a question which I pass on to you. It is a question that I cannot answer, which perhaps you cannot answer, but it is one which we must answer sooner or later. I therefore leave with you this question:

"Is the Institute furnishing to the architectural profession as a whole the highest form of leadership?

"Let me confess at once that the nature of my question is spiritual, that I find myself deeply wondering as to whether in the perfection of our technical contributions, and in our unceasing effort to fulfil the material obligations laid upon us, we are not forgetting that architecture is an art of which the very essence is of the spirit of man. And if it seems a far cry, in these days, to things of the spirit, must we not remember that our whole architectural heritage is utterly spiritual in its significance? It is therefore with that in mind and with the thought before me of our great profession, both within and without the Institute, with the picture in my mind of the thousands of young men who are to follow in our footsteps and take up our tasks, that I ask my question.

"I may not close without some words devoted to the loss we have suffered, a loss that will mark the present as one of the saddest years in the history of our Institute.

"Providence in its wisdom has seen fit to bring to a close three brilliant architectural careers:

A TRIBUTE TO THE DEAD

"At New York on the 16th day of February, 1924, in the fifty-eighth year of his age, Henry Bacon died.

"At Chicago on the 14th day of April, 1924, at the age of sixty-five, Louis H. Sullivan died.

"At New York on the 24th day of April, 1924, when only fifty-five years of age, at the very zenith of his usefulness, Bertram Grosvenor Goodhue died.

"Before the Convention adjourns this morning's session we shall pay our tribute of reverence and honor to these our illustrious dead."

This tribute was impressively paid by the members present rising and standing with bowed heads for a minute of utter silence.

The Report of the Committee on Architectural Relations was especially interesting and brought out a number of questions that have caused a great deal of animated discussion. The questions involved are necessarily of a personal nature, and the following extract from the Report of the Board of Directors gives a clear impression of the seriousness with which the subject was considered:

A LITTLE MORALIZING

"And now, may the Board take the liberty of doing a little moralizing? For a long time no one has dared to raise his voice and suggest that there may be an atom of fault within the Institute or the profession itself. We must educate the public, the schools, the legislatures, what you will, but never, no never, ourselves. It is true that our membership is but a part of the entire profession, less than half in actual numbers, but a very great part when the amount of work done is taken into consideration. Hence our example should be a great one, and what we do should set the example for the balance of the profession. Let us look at ourselves for a minute. This seems to us a most propitious time for so doing. Is the Institute really accomplishing what it desires? Is it following that course which will make it the most honored profession of all the professions, or is it, on the contrary, so losing itself in material things that it is on the downward path, and soon will lose even that honor and appreciation which it now has?

"Is it perhaps true that too many of our profession are prostituting themselves and the service they should render through the desire or necessity of obtaining work at any cost? Is it true that a great majority of the profession do not themselves understand the proper function and service of the architect? Should we not attempt to answer such questions as these and, if we find the answer adverse, try to remedy the faults?

"And the Board wishes to call to the mind of every architect, both within and without the Institute, the great need for public service from the trained professional man, and to call on our profession to take its proper place in the public mind.

"'By your deeds shall ye be known.'

AS TO ALLIED ASSOCIATIONS OF ARCHITECTS, OR GROUP-PRACTICE

"Many approve group-practice without qualification, including some who have been or are members of such groups. Many wholly disapprove of the practice, including some who are or have been members. Many approve but for public work only; others for either public work or special large and important private operations. Still others withhold opinion pending further observation. Some see the method as a possible and attractive substitute for competitions. Some favor the method, provided the groups are small, in some cases setting the limit at five, four, or two. Some favor it if the group be composed of architects and engineers and other specialists. And some condemn, even if the group be a general partnership of two members, on the ground that architectural service is personal service and necessarily individual.

"Few specifically approve it as a means of securing engagements, though there is occasional hint or comment that a bite is better than nothing. Some, including some connected, point to the risk, remembering human nature and its weaknesses, of the avoiding of responsibility on the one hand, or the seizing of place by the forceful and selfish even if not the most able, and of the liability of expense unduly increasing and of profits, if any, being unsatisfactorily distributed; though some emphasize that group-practice reduces expense, especially overhead.

"Many think such groups as of several architects or firms using the same offices and facilities altogether commendable; and others that the association of a younger or less experienced architect with a superior, for service for an engagement undertaken by the junior, or to give a young man his chance, is what should be. Others comment that an association of a local architect with a 'foreign' one, for convenience in carrying out the 'foreign' architect's commitment in the local field, is wholly proper.

"Several remark that an association of local architects, either to properly influence, even settle, the selection of a competent architect for public work, which otherwise would be the football of politics and go to a political architect free from and regardless of merit or of the public interest, is in the public interest and commendable, while others say the same of associations of local architects, to practise together in relation to some public or large private work, and so 'keep at home' a commission which otherwise would go to some architect or firm in a more metropolitan centre.

"Some say that each case must be judged on its own merits; and, if the practice of architecture is not just one thing, but many things; if a beautiful building which cracks is no better architecturally than a less beautiful one which doesn't; if a beautiful building, inconvenient and ill-adapted to its use, is no better architecturally than a less beautiful one, convenient and well-fitted to its use; if a beautiful building built wastefully is no better architecturally than a less beautiful one built with sound economy; then the competent architect, and still more so the master, is an 'all-around' architect, or a firm or association whose members in combination possess the qualifications an architect requires; and many architects must be firms or associations.

"But all who mention grouping or association, combining to pool influence or 'pull' to take work which, normally, would go to some other architect, or to influence or lead to the dismissal of an architect already engaged, and to the securing of the 'job' so made available, say it is wholly wrong, vicious, and worthy of contempt. Some, indeed, go further and say that real 'hunting' is as bad when done singly, as in large packs, or small.

AS TO DOING BUSINESS ON A PREDECESSOR'S NAME OR REPUTATION

"Some regard this question as purely personal between the architect or firm and the clients, one with which the Institute and other architects are not concerned, that there is no question of deception, for none would be deceived except the clients, and they know the facts. But some think the practice a form of obtaining something of value under false pretenses, and dishonest; some likening it to one furnishing sculpture under St. Gaudens's name, or of having Michael Angelo's name on one's door, regardless of whether the successor's talent be equal to the predecessor's, or less, or greater. Some think it all right if the successor be the son or real heir of the departed or retired; others that it is all right for some short term of years; some that it is proper as long as even one of the former firm remains; and some that it is not only right but commendable, if the succeeding members were actively and responsibly associated with the former members of the firm and in their confidence, continuing the name perhaps as much for sentimental as for business reasons.

"Many regard the practice as entirely honorable and commendable, the paying of a fitting deference to the predecessor's talents and memory, so that it be done with entire openness and candor, as by the frank addition of the new members' names and the dropping of the former after a short period; or, more often, by using the new, revised, name, with 'successors to'; thus informing all and sundry not only of the possession of the good-will, quite as plainly as though no change of name were made, but also avoiding the appearance to the uninformed public and prospective clients of being the original firm intact, with all its history and record of achievement unbroken, and with the future still before it.

"Point is made quite frequently that the good-will acquired by an architect is as much his property as any other of his possessions, or as any one's good-will is of his, and that good-will has a large effect upon some of his other assets; that he should be and is entitled in law and morals to transfer or bequeath the good-will that is his to whom he will; that the new owner is entitled to its benefit and to make all proper use of it, and to the profit from it; but that this doesn't warrant the possessor in any use that would deceive or seem to indicate good-will to be more than good-will."

CITY PLANNING

Why has the American architect so little interest in city planning? "Twenty years ago, with the impetus derived from the Chicago Exposition and the resumption of L'Enfant's plan for Washington, he seemed ready to take the leadership in the city planning movement. To-day he has abandoned it. How has this come about?

"On the face of it, his indifference and his lack of initiative are surprising. The architect's work in planning the individual house or factory or office or public building is governed by the plan of the city; the layout of the roads,

(*Continued on page* 252)

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Editorial and Other Comment

Some Questions of Importance

NONE of the reports submitted at the recent convention of the American Institute of Architects contained more vital and important matter than that of the Committee on Architectural Relations. In this was embodied the result of a questionnaire sent to members bearing on such things as speculative builders, group practice, doing business on a predecessor's reputation, standards for admission to the Institute.

On other pages of this number we quote, with the permission of the Institute, some paragraphs that will be read with interest by every member of the architectural profession, be he a member of the Institute or not.

There are no standards admissible other than those that should govern men in all kinds of business conducted with a decent regard for fair practices, and though all rules of personal conduct are subject to the special interpretation of the individual, and as individuals are variously constituted, it is well to have a code that is sufficiently specific to make evasion of its intentions pretty obvious to all. Speculative building is a legitimate business when carried on with due regard to good design and honest work, but the trouble is that so much of this sort of business is done without other thought than to get by with as much shoddy and incompetent construction as the dear public can be induced to buy.

"A great deal of discreditable, shoddy, jerry-built speculative building is produced by men wholly uninterested in quality or giving value, or in worth, and only interested in buildings as commodities to be bought at the cheapest price and sold at the dearest, and resold on that basis."

We are inclined to think that this is good doctrine; "that as the practice of architecture is a worth-while service to the public, architects should take a most interested attitude to speculative building and builders, not only discouraging and discrediting the bad, but encouraging and commending the good, and engaging to serve professionally upon every suitable occasion in connection with undertakings where honorable dealings are inherent or can be be induced." No use in ignoring speculative building; on the contrary, a friendly and interested attitude may easily result in mutual benefit.

Group practice is well established, and when the group is composed of architects and engineers it would appear to be a most desirable combination.

As to trading on the reputation of the past, of using the prestige of a famous name or firm, it is done in other kinds of business, why not in architecture?

For, after all, is not architecture a business? And traditions are valuable inheritances, and in the case of architecture an office that has for years been influenced by some master mind is apt to respect traditions and to think in terms of established ways. Many of our leading present-day firms are the offshoot of famous offices. The men of to-day gained their training under the old masters, and in their own practice they are endeavoring to maintain worthy standards.

The practice of any profession is an individual problem, mostly, and it is well to dwell on the value of character in the qualification of architects for membership in the Institute.

"A very minor proportion or number favor notable achievement; some that, and considerable education, training, and culture, and that the Institute should be a select society. Very many more, forming a large percentage of those responding, and yet forming with those before mentioned a minority of the whole, believe the Institute should establish standards between notable achievement and character and reasonable competence, or that it should be composed of both classes, in perhaps half of all these cases referring to the Fellowship class as provision for the notable. Of those who here are mentioned as so expressing themselves, many do so by saying the present course is about right.

"A majority favor character and reasonable competence as standards of membership, or some moderate variation therefrom, some putting it as character and competence, some adding 'and some achievement, not necessarily notable'; and some calling for some degree of competence architecturally without reference to character, they not regarding that as an architectural qualification; but sometimes, while excluding character as unnecessary, integrity is insisted upon.

"While some regard other qualifications as more important than character, more place the greater emphasis on character, indicating that, as a member among his fellows, or as an architect in his practice, one without character is as a ship without a rudder, a compass, or a chart. Some would take in any practising architect; some any licensed architect; some would exclude draftsmen; some would bar any who are not in independent practice—employees, whether employed by architects, or by building contractors, or otherwise, simply because that, being employees, they are not architects in the fullest sense and so are not in place in the Institute. Of these latter a few question, while draftsmen are eligible as members now, whether draftsmen or architects who enter or have entered the employ of building contractors or of concerns engaged commercially, are eligible to admission, or to retain membership if now enrolled.

"It is remarked by several that the education and advancement of practising architects is quite as important as of those who yet are students only, and a very definite expression that Institute membership should be very broad and representative in order to include all whose ability and willingness would lead them to increased professional attainments through the advantages and opportunities offered by Institute and Chapter influences and activities, and through contacts between members. And there is remark that, with greater numbers of the right kind, the increased points of contact with the public would be of mutual benefit, and, with membership all drawn from the 'better' half of all architects in professional practice, that the standards, while reasonable, would not be low; that then the public would regard the difference between those within and without the Institute, and profit by its knowledge."

Setting the Pace

THERE are certain standards of business practice,, whether in merely commercial affairs or in the arts, that have received the approval of a large part of the community, and it is well that we have such an organization as the American Institute of Architects to formulate for us what they think should be the honorable and ethical ways of practising such a dignified and inspiring profession as architecture.

We were especially impressed at the recent convention of the Institute in Washington by the attitude of Mr. Faville, the retiring president, and with the evident feeling of the convention, that there was still something in the thing we speak of as the "spiritual" side of living, in spite of the times, the seeming abrogation of many of our old standards of conduct, and the prevailing insistence upon the merely material things of life.

In looking over the faces of the men who gathered in the hemicycle of the Corcoran Gallery to listen to the reading of Mr. Faville's address, we couldn't help thinking how much they reflected the things that the retiring president was saying. It would be hard to assemble a more interesting group of practical idealists. Men from all over the United States were there, each interested in getting from his fellow architects, from the discussions and addresses, something out of and better than himself, something of cheer, something to hearten him in his own work and to make him feel that he was, after all, even if only a hunter of better standards of beauty in home building, quite a personage in the community.

And be it declared that no matter how small his practice, how mean the returns in cash terms, the architect who strives with all his might to bring better taste, a larger appreciation of beauty and fitness into a community is a shining light in the darkness.

The Institute is a national influence for good, and the principles under which it conducts its business and its rules of conduct for its members are matters of personal interest to every one concerned in better citizenship.

One of the impressive scenes of the convention was the tribute paid to the three distinguished architects who died during the past year: Bertram G. Goodhue, Louis H. Sullivan, and Henry Bacon. After the reading of appreciations of their work and personalities, the convention rose and stood for a minute in silence with bowed heads. What have these men left to the world? Henry Bacon's noble and beautiful Lincoln Monument will ever speak his name, ever express the spirit of the man; Mr. Goodhue will be remembered by thousands who pass or enter St. Thomas's, St. Bartholomew's; and Mr. Sullivan in a very different field has left the impress of his own aspiring and idealistic spirit on the great city of the lakes. "Verily they will continue to speak of spiritual things."

This convention brought together men of national reputation in the profession of architecture, and men known only in their home communities; but after all what is mere achievement? Is it not true, as Browning said:

> "What I aspired to be,
> And was not, comforts me."

For Little Crippled Children

OF all the memorials and monuments that have been built or are building, we venture to say that none will more instantly appeal to the sensibilities than the wonderful hospitals that are to be the homes of helpless crippled children in need of both medical treatment and tender care.

Some of these are already in operation, as will be seen in this issue of ARCHITECTURE, and others are promised for every State in the Union.

What a beautiful and noble service, and how, indeed, will such a work bring into wider recognition the spiritual significance of the Masonic body!

Millions are being spent for great buildings devoted to commercial purposes, millions for others given to the furtherance of cultural influences and luxurious living.

But here will be millions spent for a service that money cannot express, that will offer "every child in North America afflicted through neglected physical disabilities a second chance to build a perfect or a bettered physical manhood."

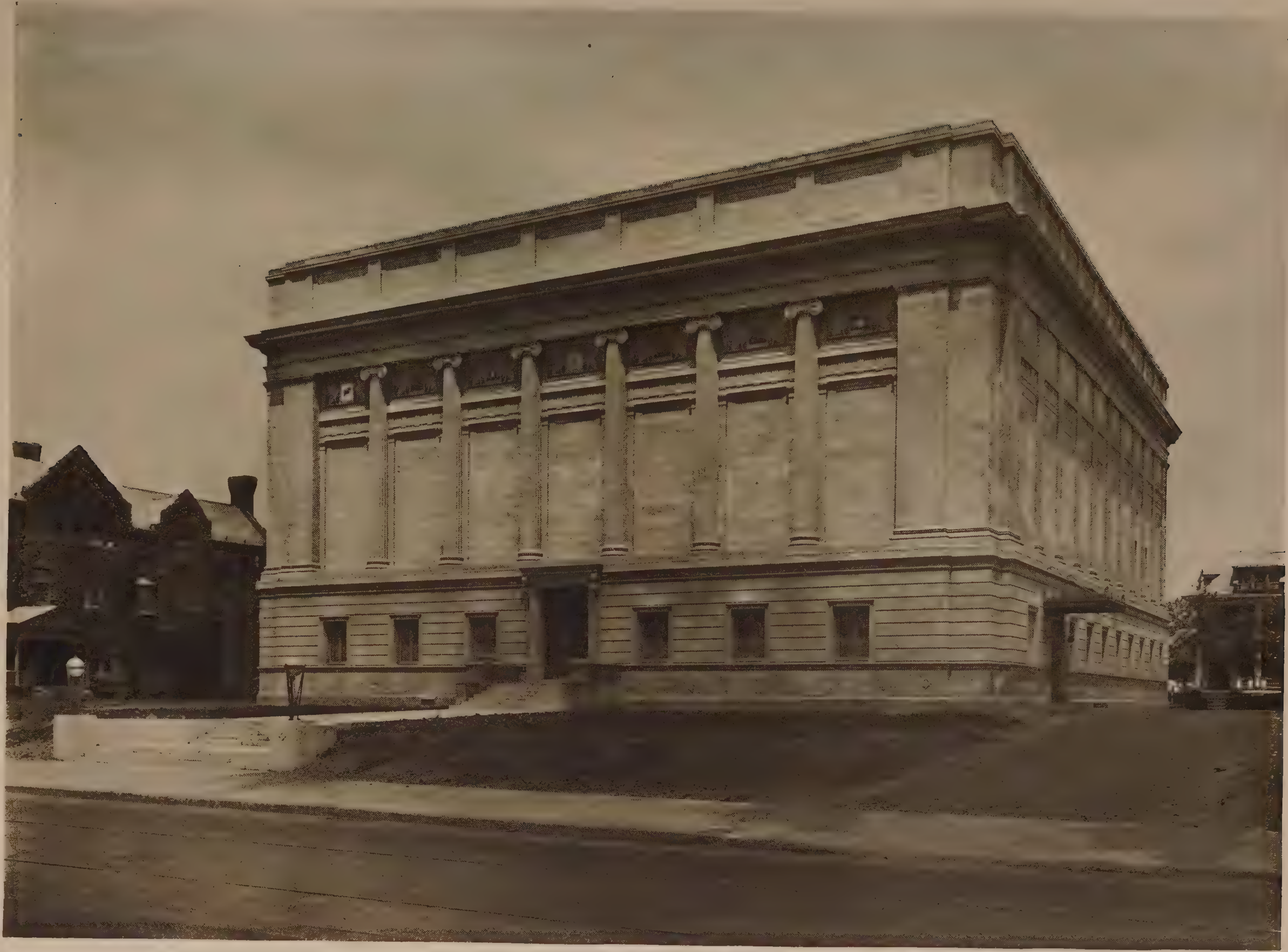
We feel that this is one of the greatest and most significant developments that the country has ever known, and its importance from a purely humanitarian point of view is beyond any mere words. It is one of those manifestations of high purpose, of unselfish devotion to service, in these times when we hear so much of greed, of the forgetting of old ways of kindness and consideration, that give us heart of grace, give us to believe that, after all, the things of the spirit do survive, even if they come to us without any bias of creed. Maybe the great lesson of the war, of changed conditions, of broader outlook, of a wider knowledge of humanity at large will be other organized efforts to ameliorate the dire needs of afflicted human beings who are without the means of paying for proper medical and surgical treatment.

Cheerful, contented environment, freedom from the feeling that they are accepting charity or that they are mere drags on their kin or friends may go a long way to restoring the physical well-being of thousands of children who have never had a chance to really live.

There is a strong feeling among the poor that hospitals are only for the rich, that they are dread places where the charity patient is looked upon merely as a "case" for experiment.

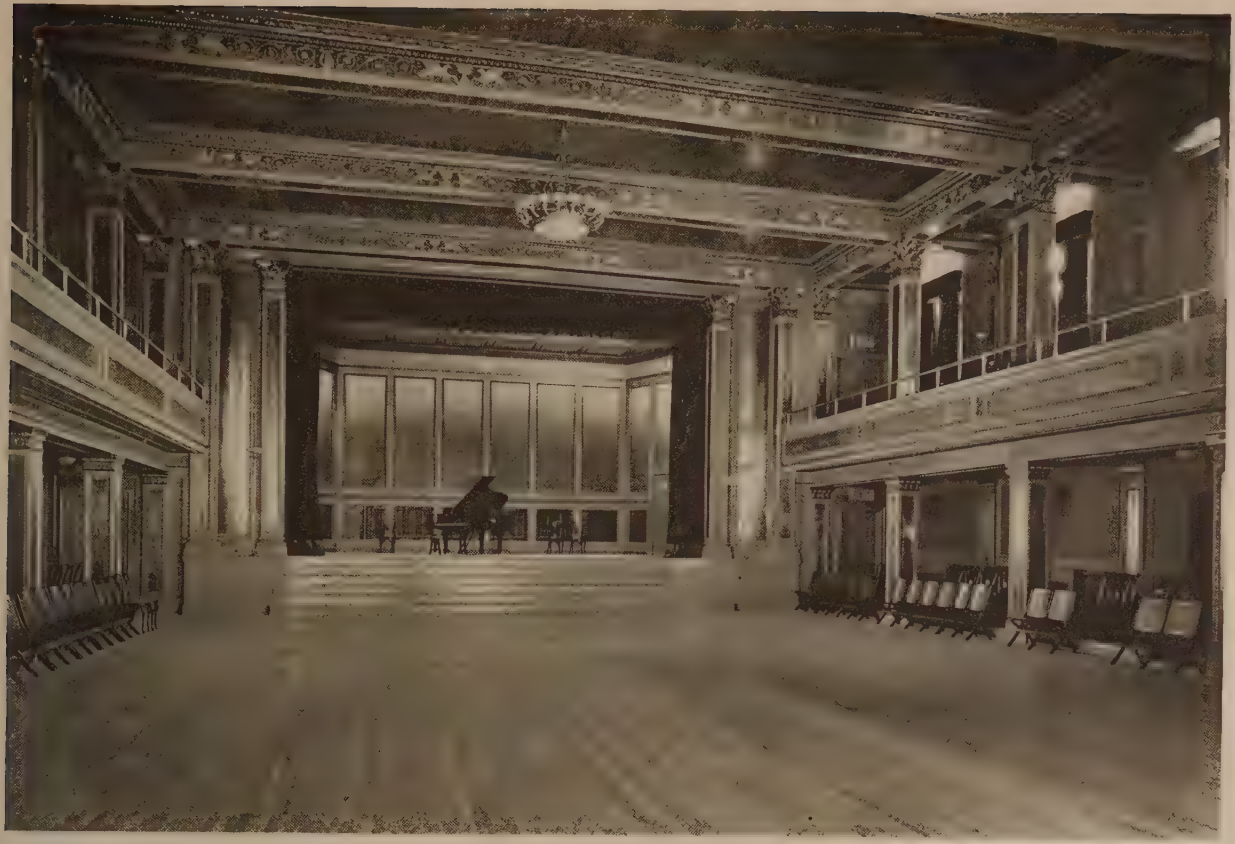
Department of Landscape Architecture at the University of Pennsylvania

THE University of Pennsylvania will establish a department in landscape architecture, to be opened in September, 1924, with an educational standard, teaching-personnel, and equipment which will place it at full level with the course in architecture. The new course is framed on the conception that landscape architecture is a fine art, and it will comprise a range of studies, both technical and cultural, deemed necessary to a thorough preparation for the general practice of this art, while the organization of the course is such as will ultimately permit the development of instruction in city planning. As an earnest of the aims and standards of the work the trustees have placed it under the direction of Robert Wheelwright, landscape architect and member of the American Society of Landscape Architects. A graduate of Harvard University (A.B., 1906, and Master of Landscape Architecture, 1908), Professor Wheelwright has achieved success as a practitioner in this field both in New York and Philadelphia, while, as member of the American Society of Landscape Architects, he was one of the founders and for ten years an editor of its official organ, *Landscape Architecture.*

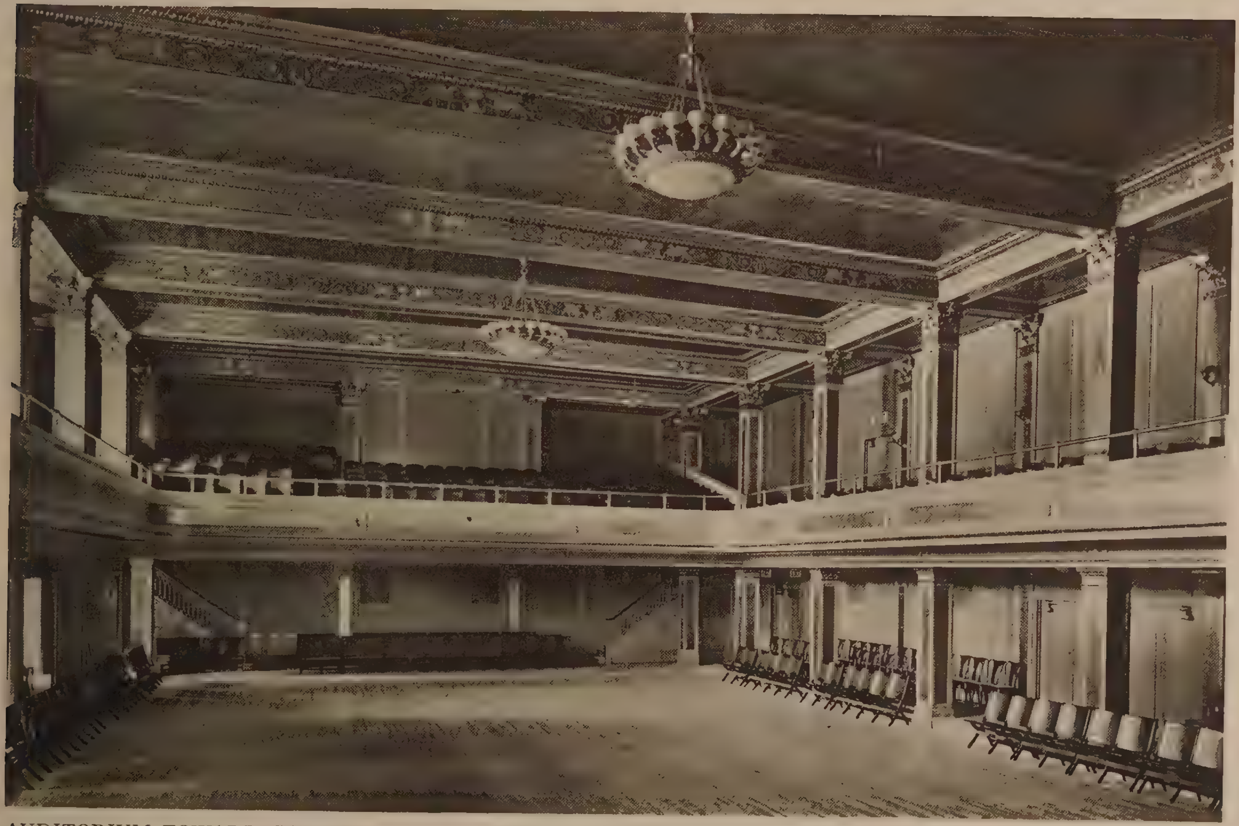


MASONIC TEMPLE, PATERSON, N. J.

Fred Wesley Wentworth, Architect.



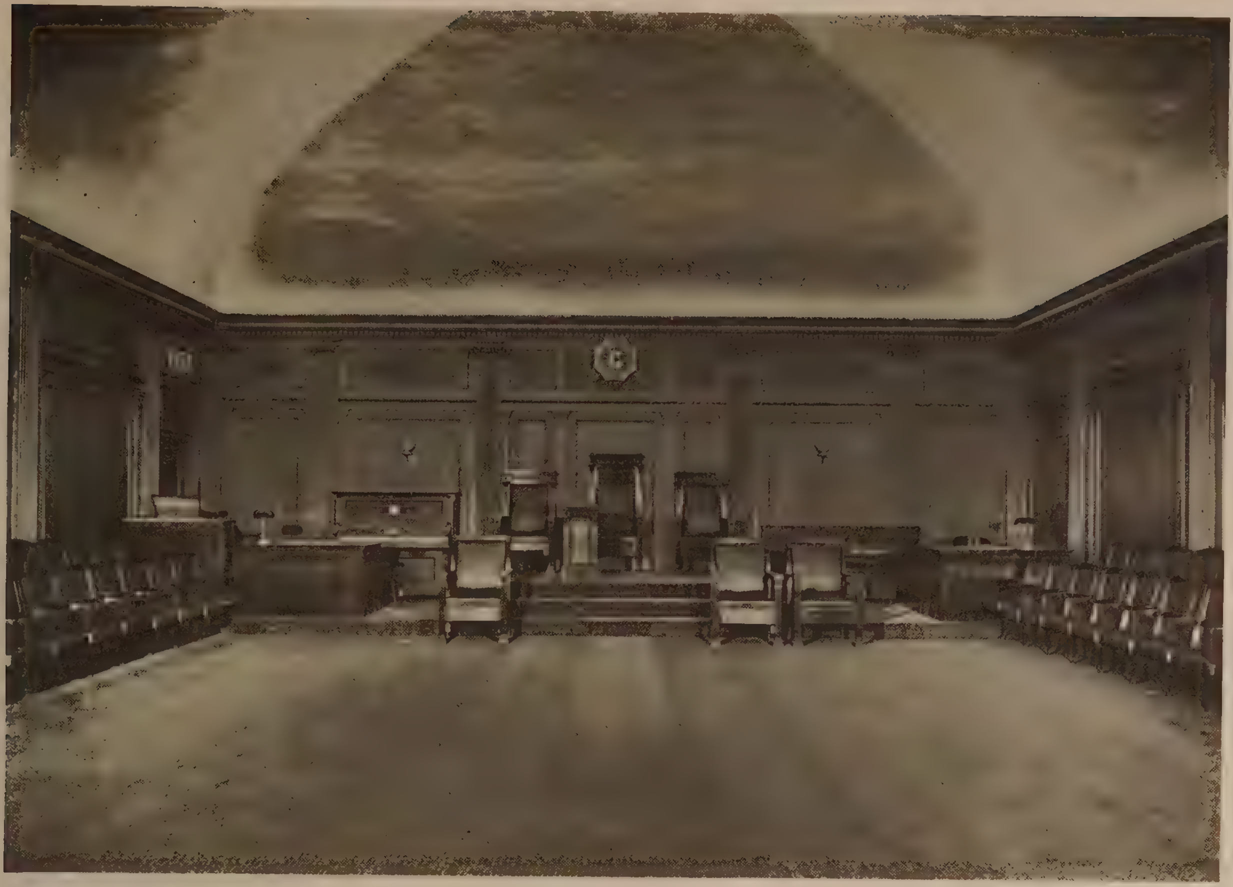
TOWARD STAGE.

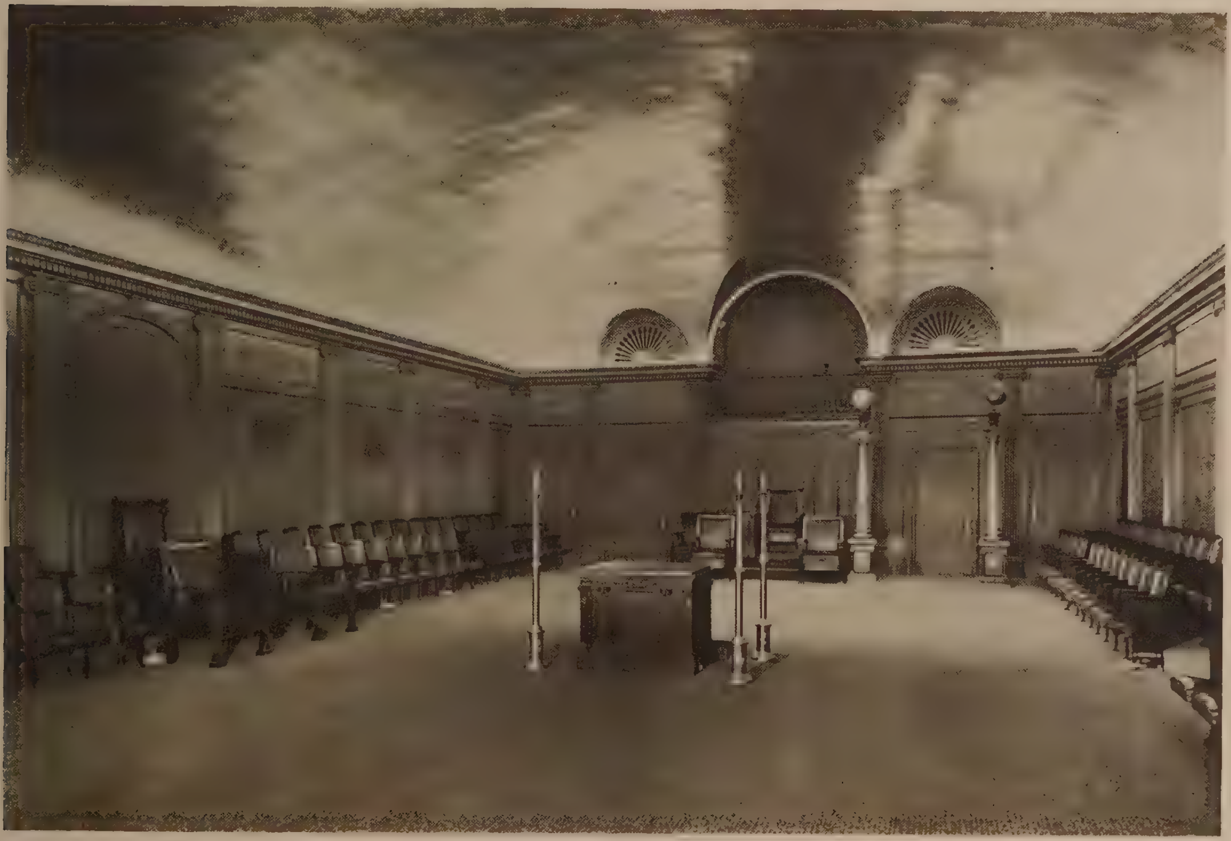


AUDITORIUM TOWARD GALLERY.

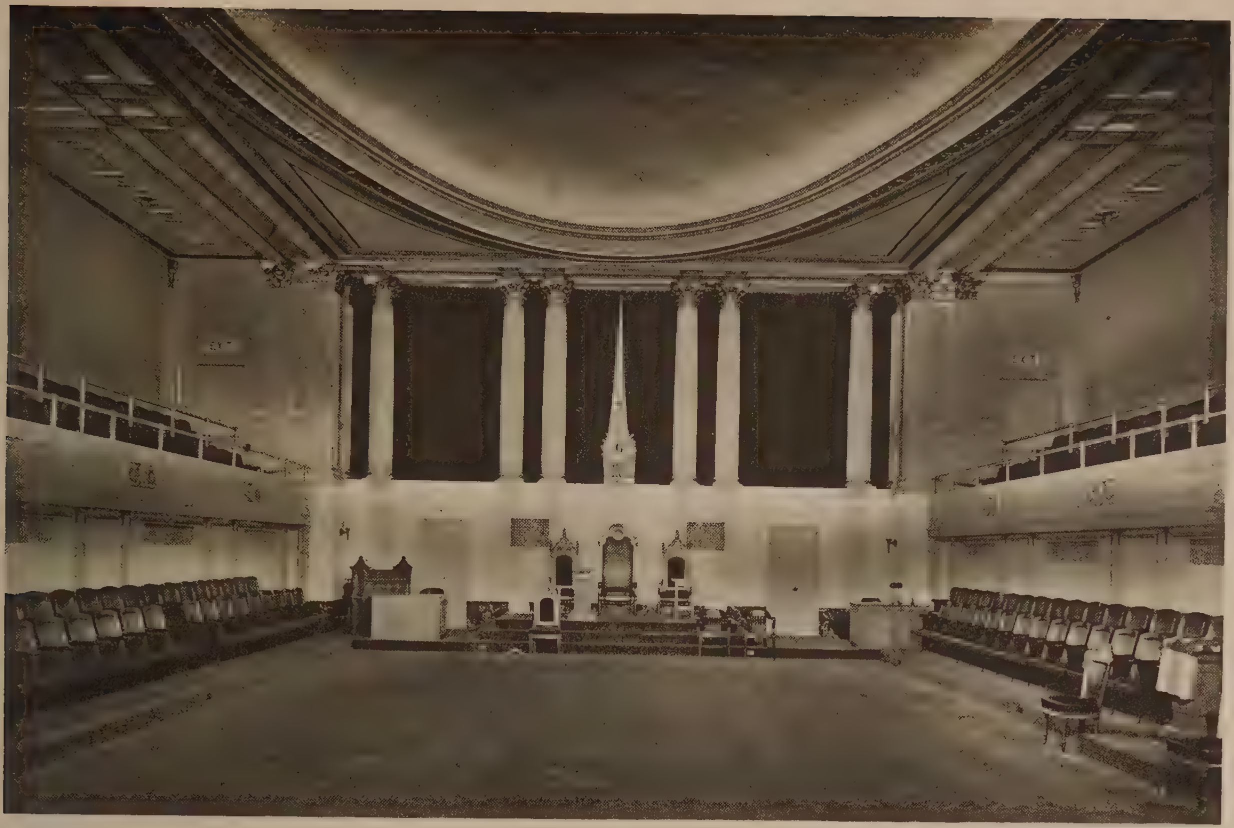
Fred Wesley Wentworth, Architect.

MASONIC TEMPLE, PATERSON, N. J.

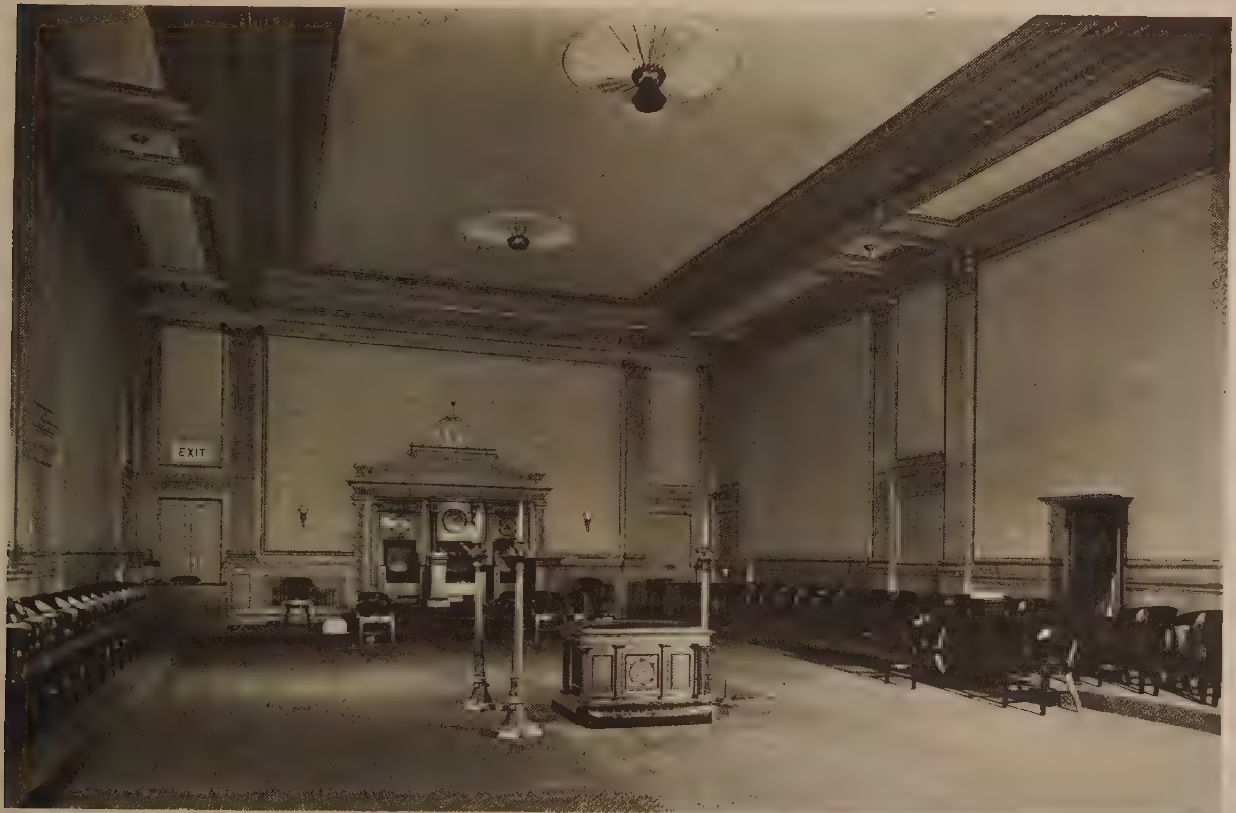




LODGE ROOM (IONIC), MASONIC TEMPLE, PATERSON, N. J. Fred Wesley Wentworth, Architect.



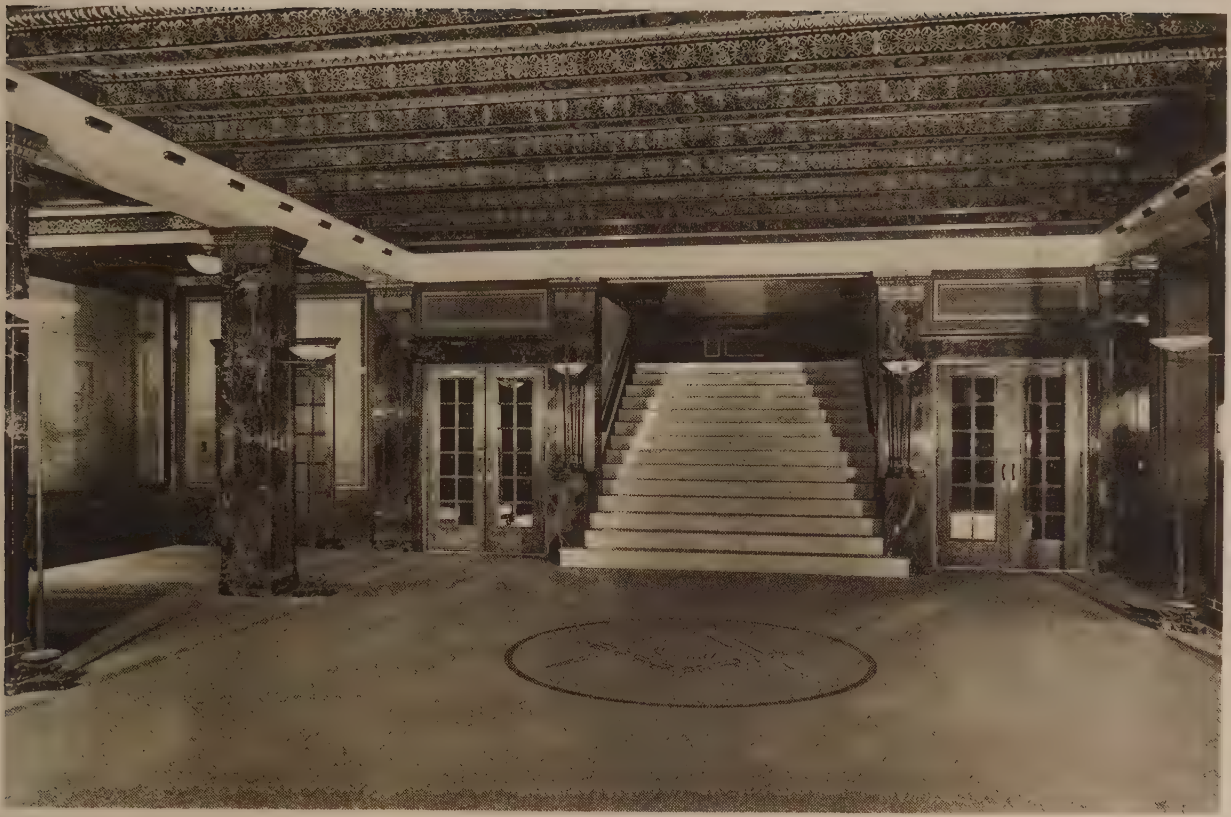
LODGE ROOM (COMPOSITE).



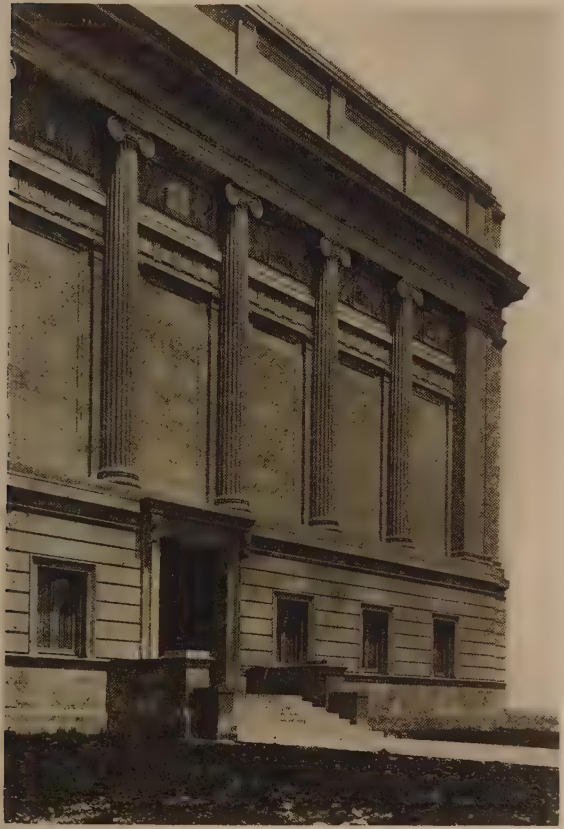
LODGE ROOM (CORINTHIAN).

Fred Wesley Wentworth, Architect.

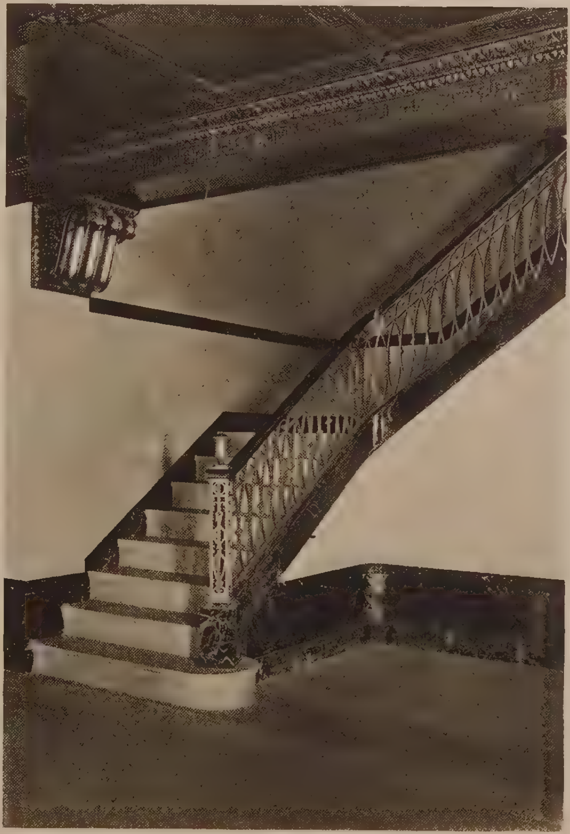
MASONIC TEMPLE, PATERSON, N. J.



MAIN LOBBY.

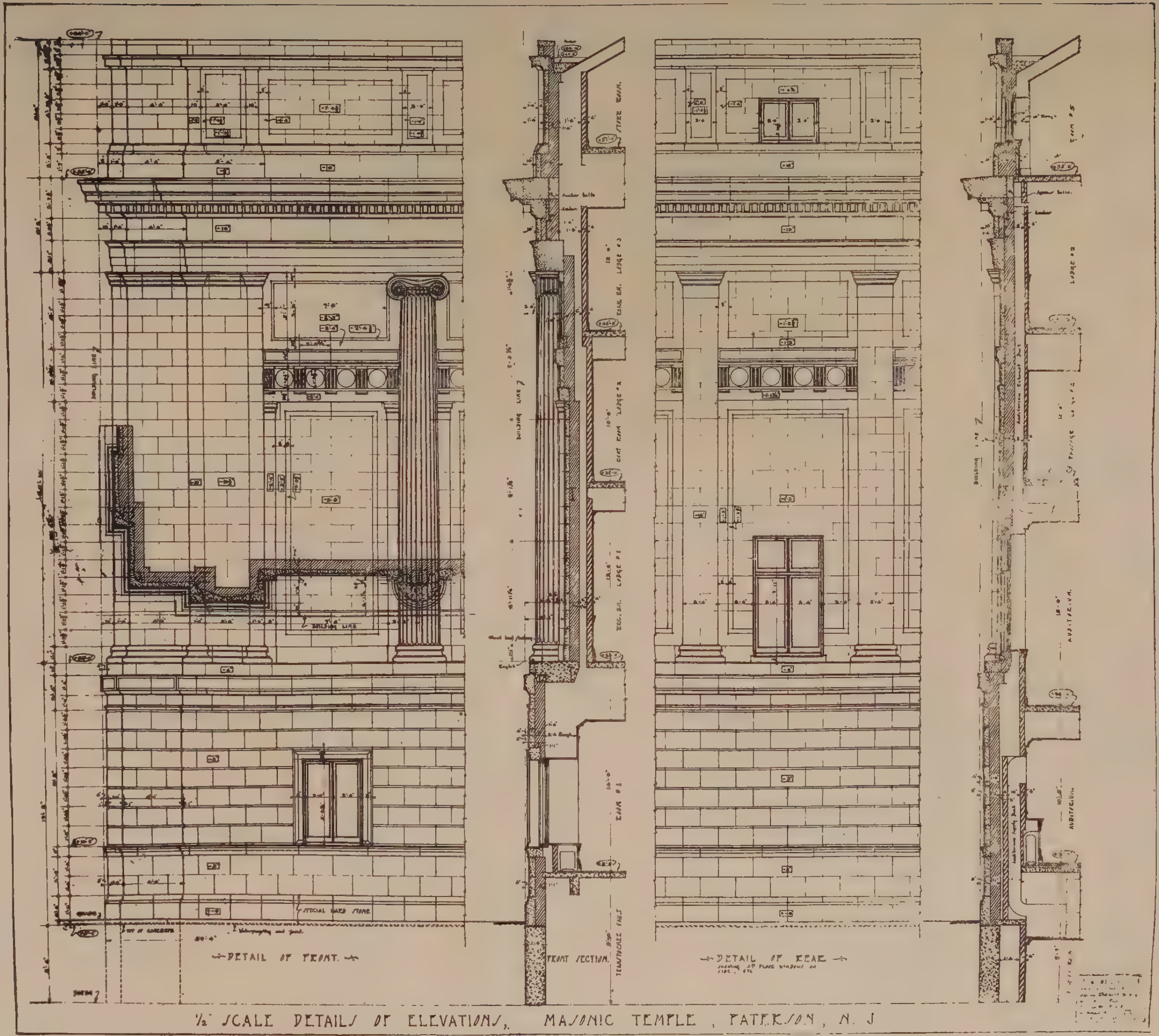


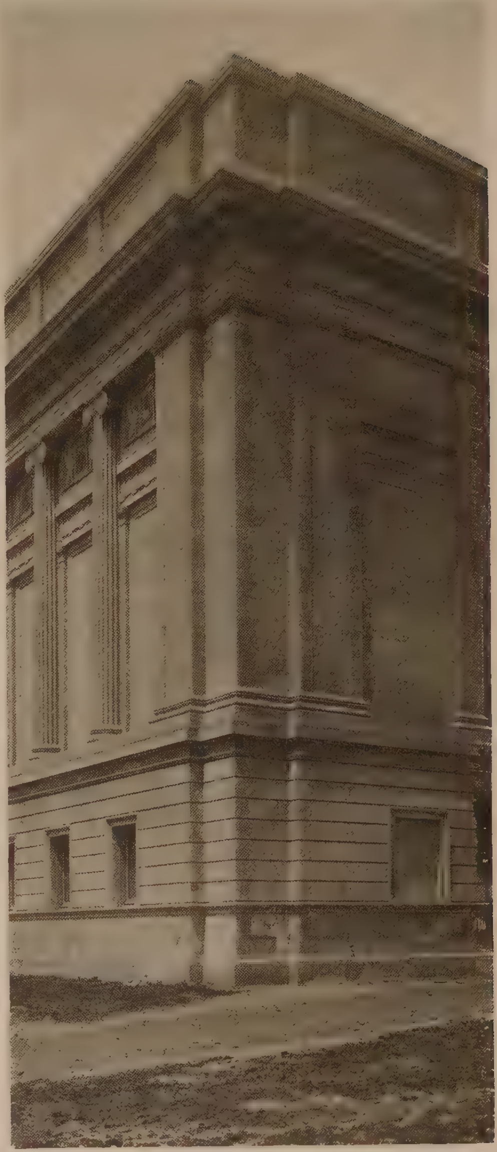
DETAIL OF FRONT.



AUDITORIUM LOBBY AND STAIRS.

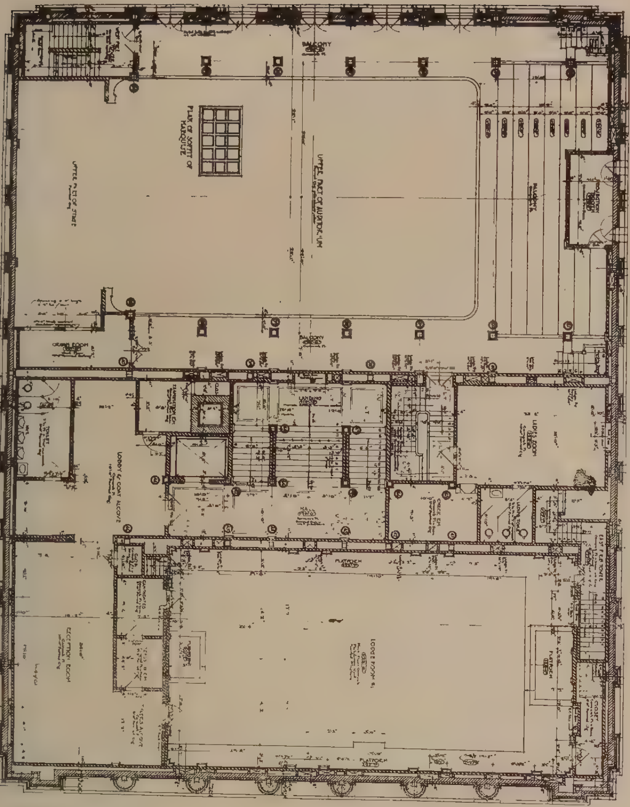
MASONIC TEMPLE, PATERSON, N. J.
Fred Wesley Wentworth, Architect.



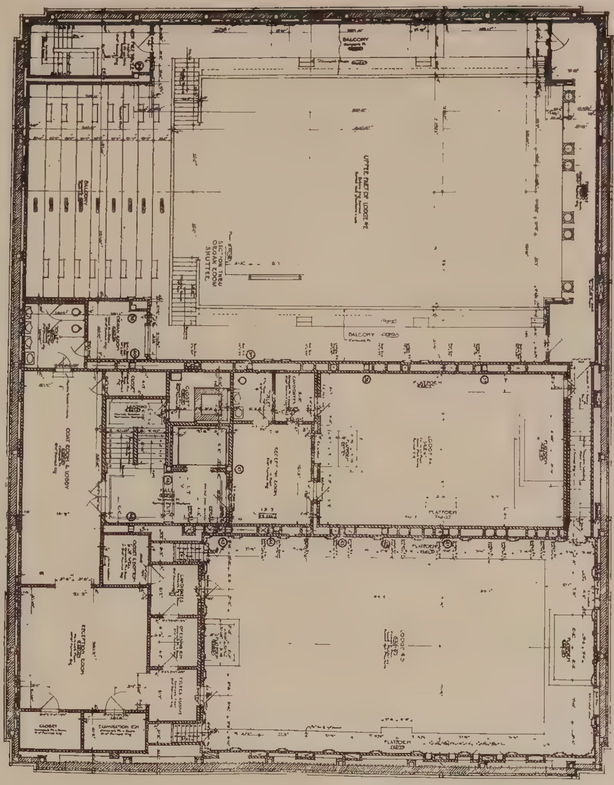


MASONIC TEMPLE, PATERSON, N. J.

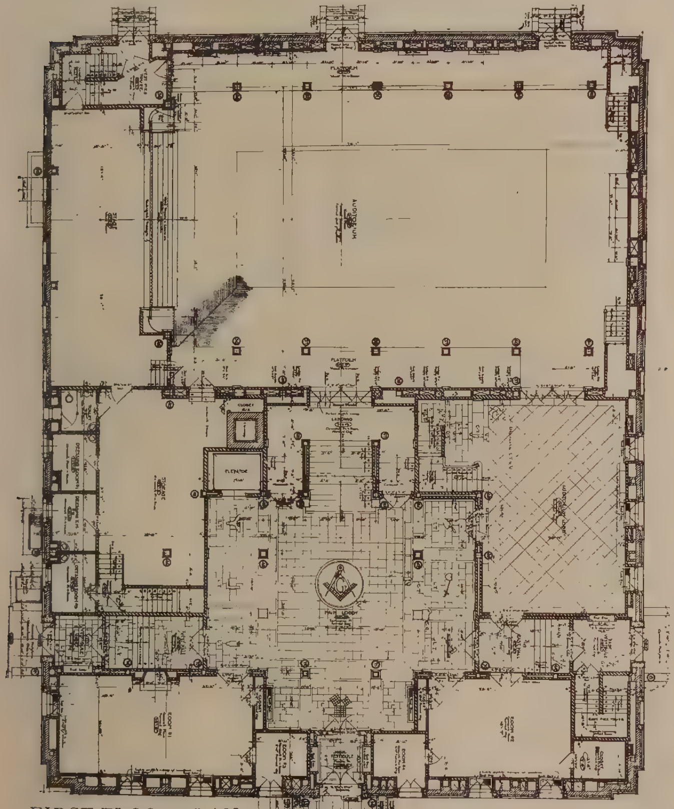
Fred Wesley Wentworth, Architect



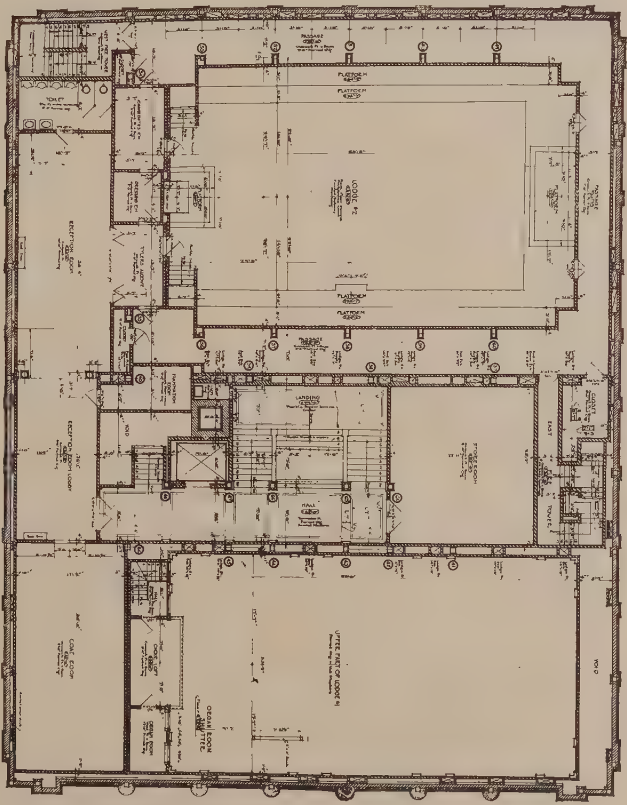
SECOND FLOOR PLAN.



FOURTH FLOOR PLAN.



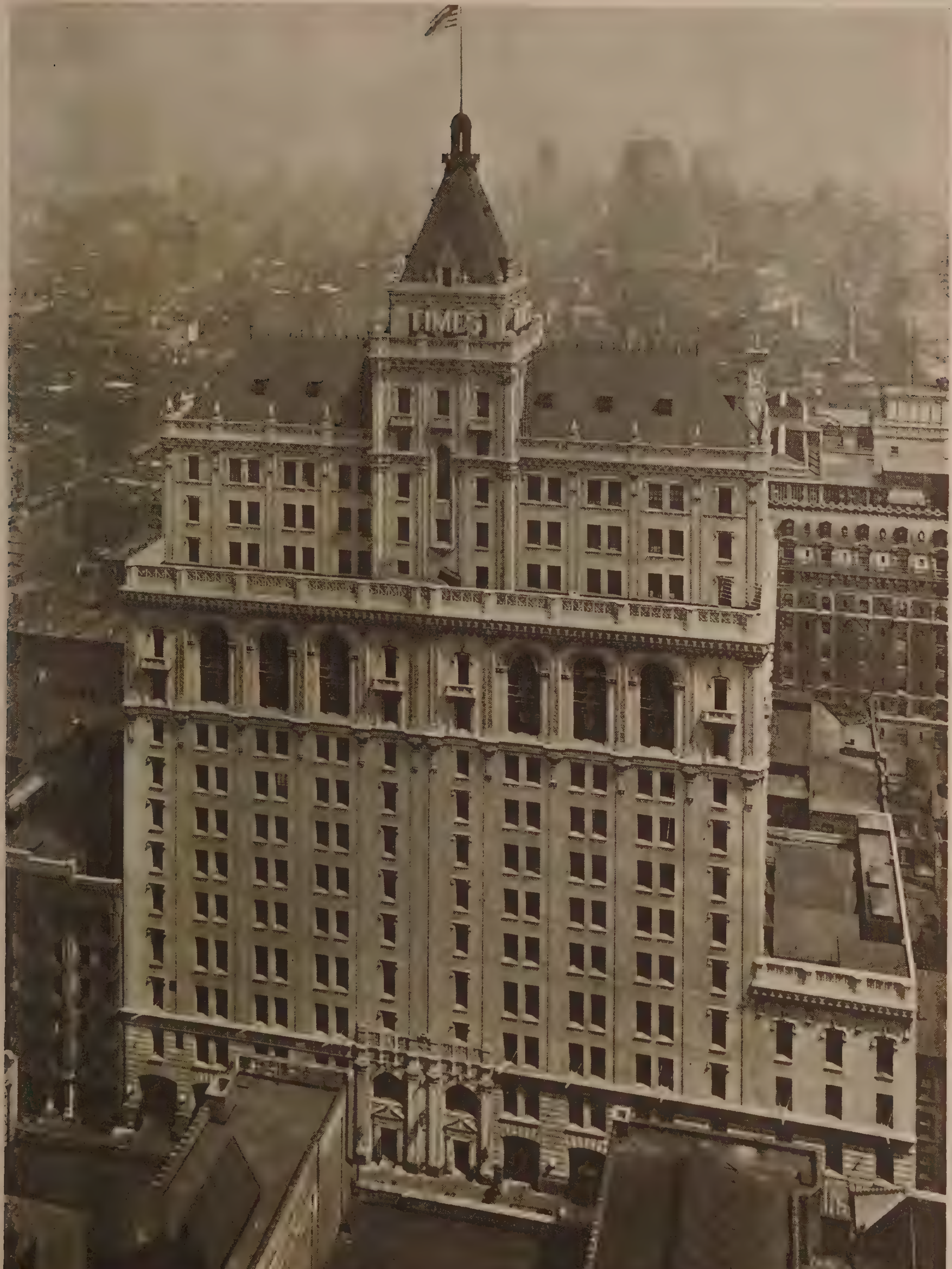
FIRST FLOOR PLAN.



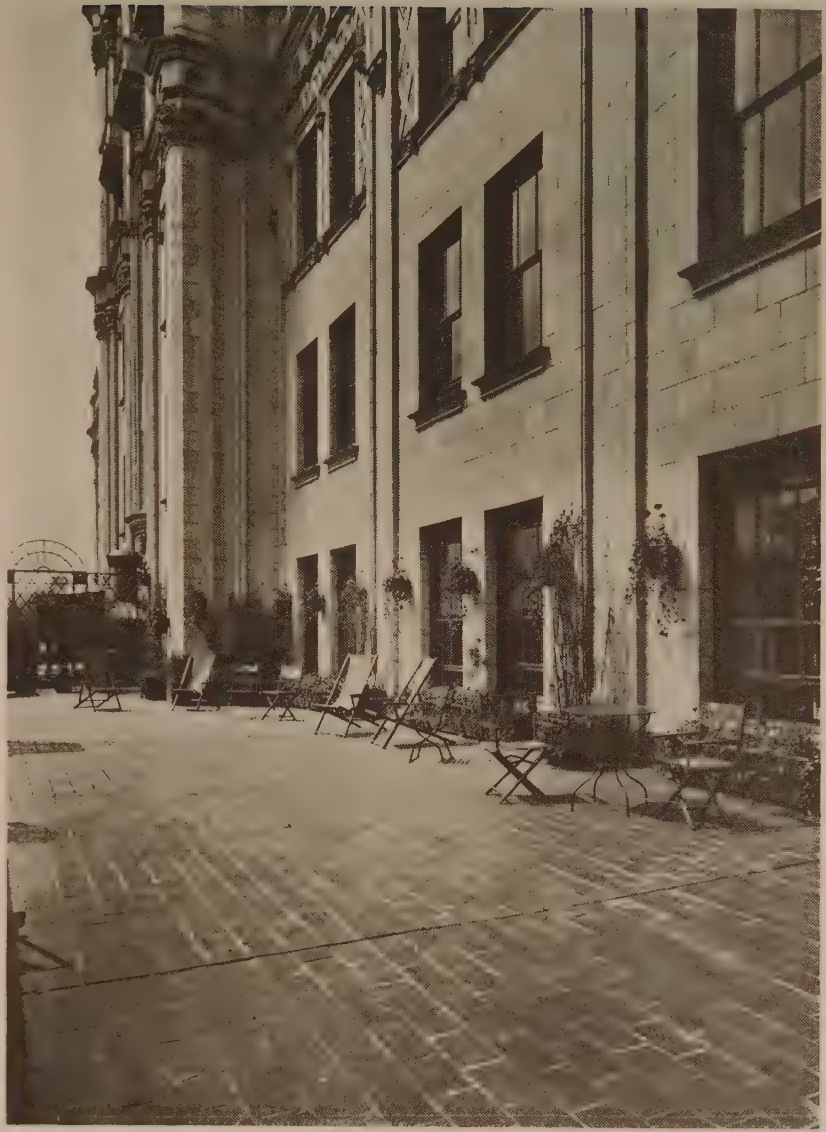
THIRD FLOOR PLAN.

FLOOR PLANS, MASONIC TEMPLE, PATERSON, N. J.

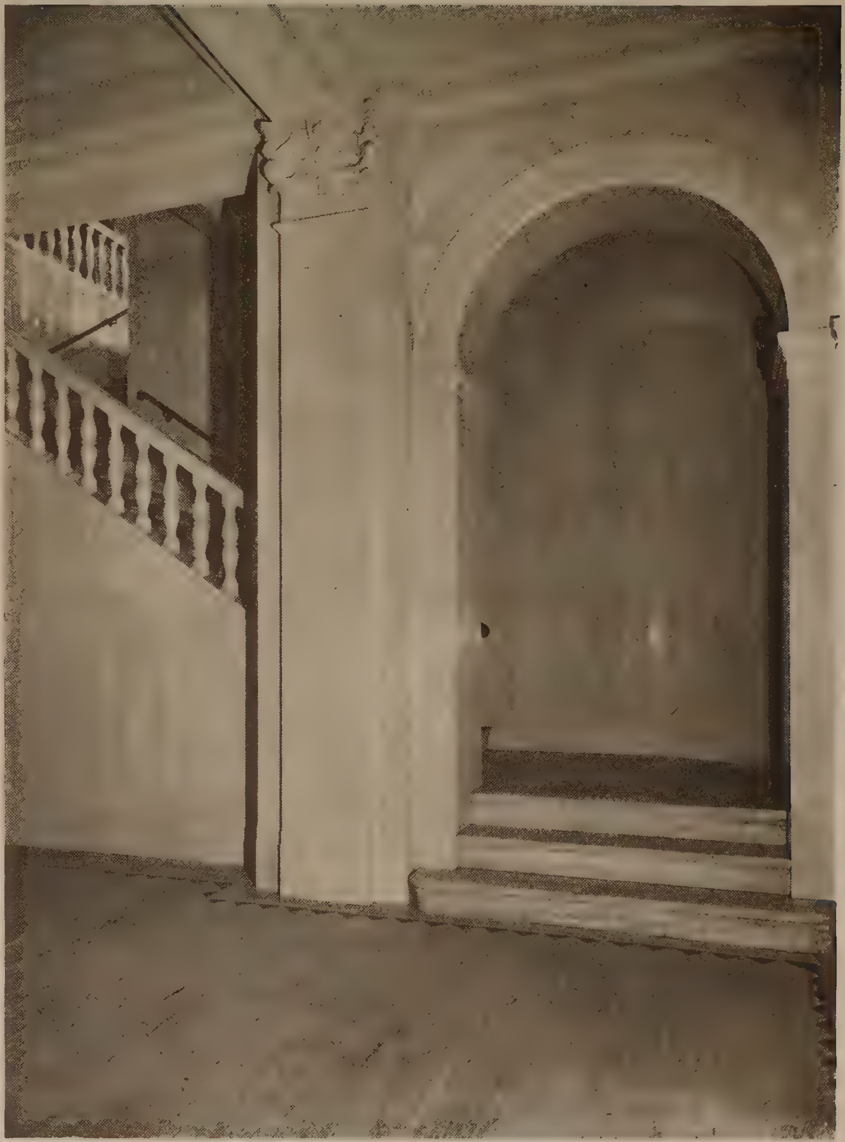
Fred Wesley Wentworth, Architect.



FRONT ELEVATION, TIMES ANNEX (NEW), NEW YORK CITY. Ludlow & Peabody, Architects.



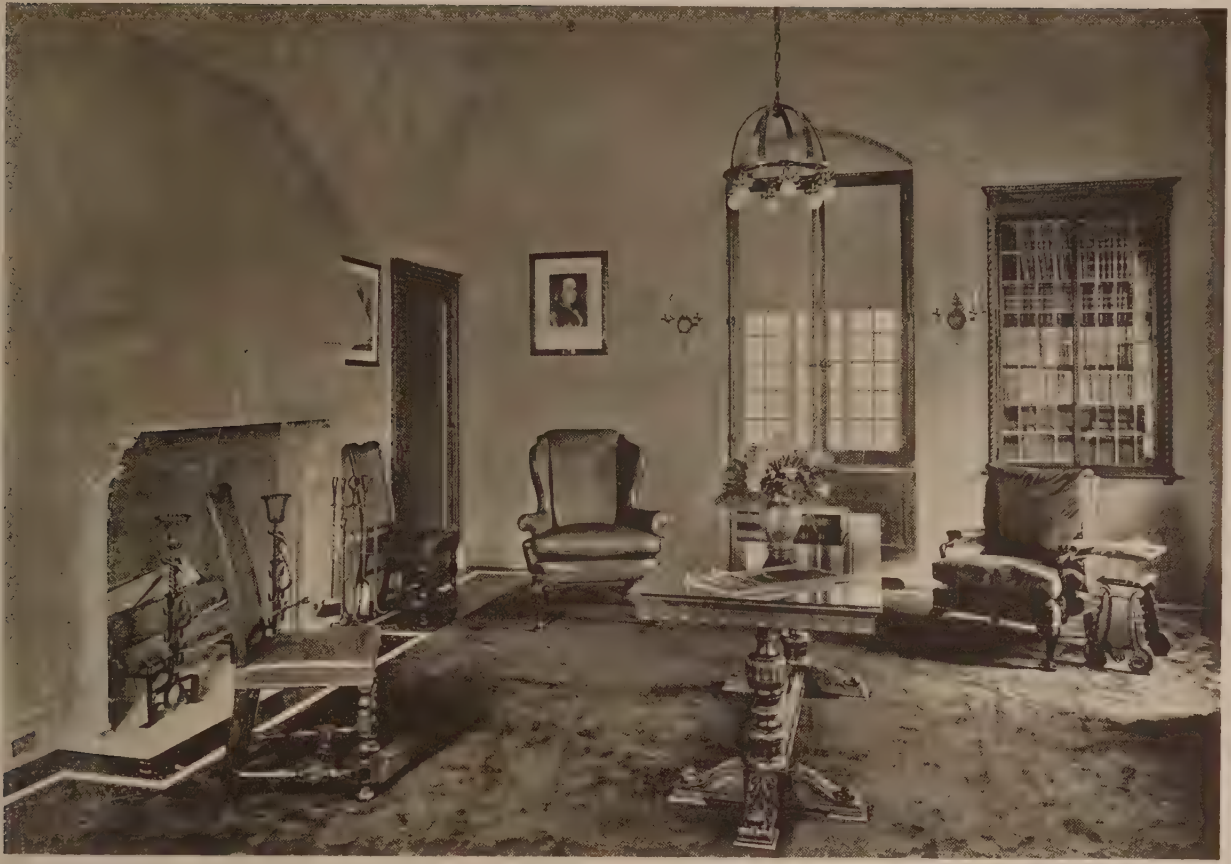
OFFSET ON TWELFTH FLOOR USED AS ROOF GARDEN.



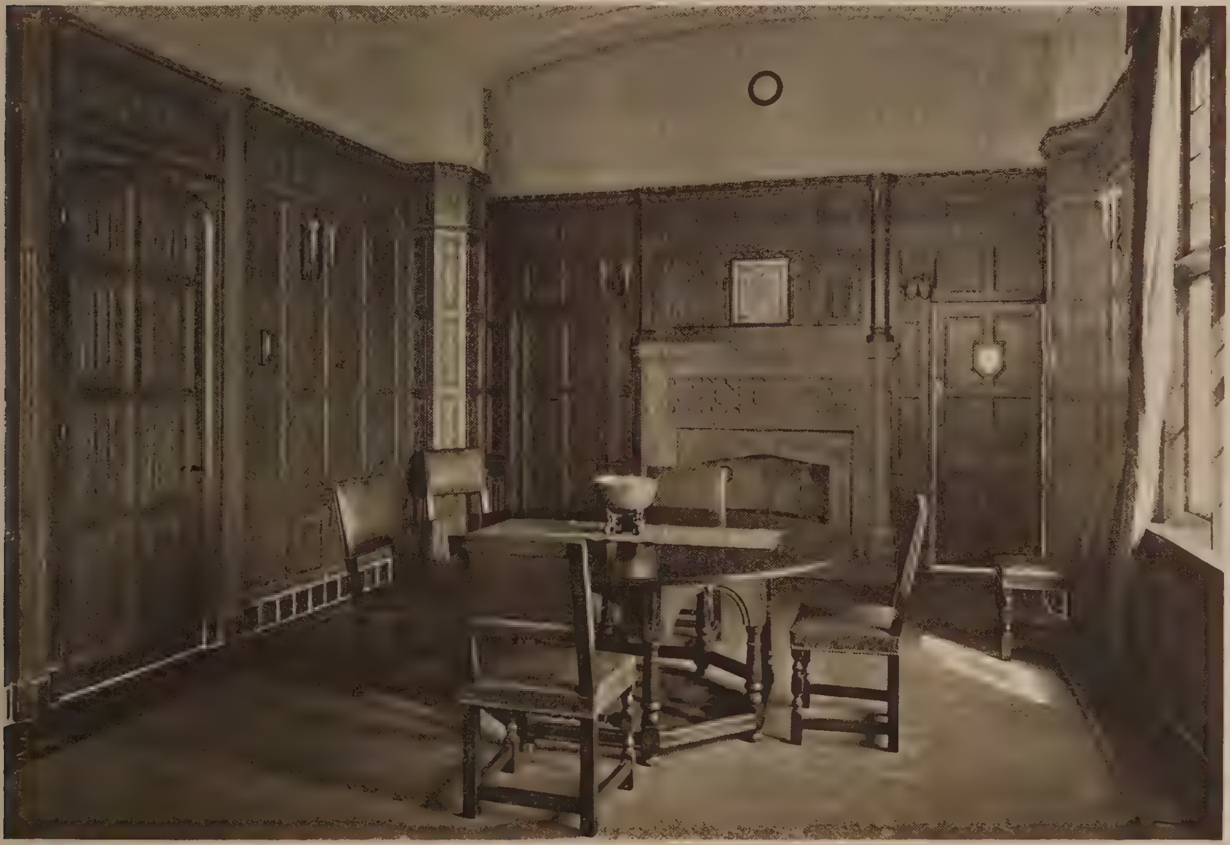
DETAIL OF MAIN HALL.

Ludlow & Peabody, Architects.

TIMES ANNEX (NEW), NEW YORK CITY.



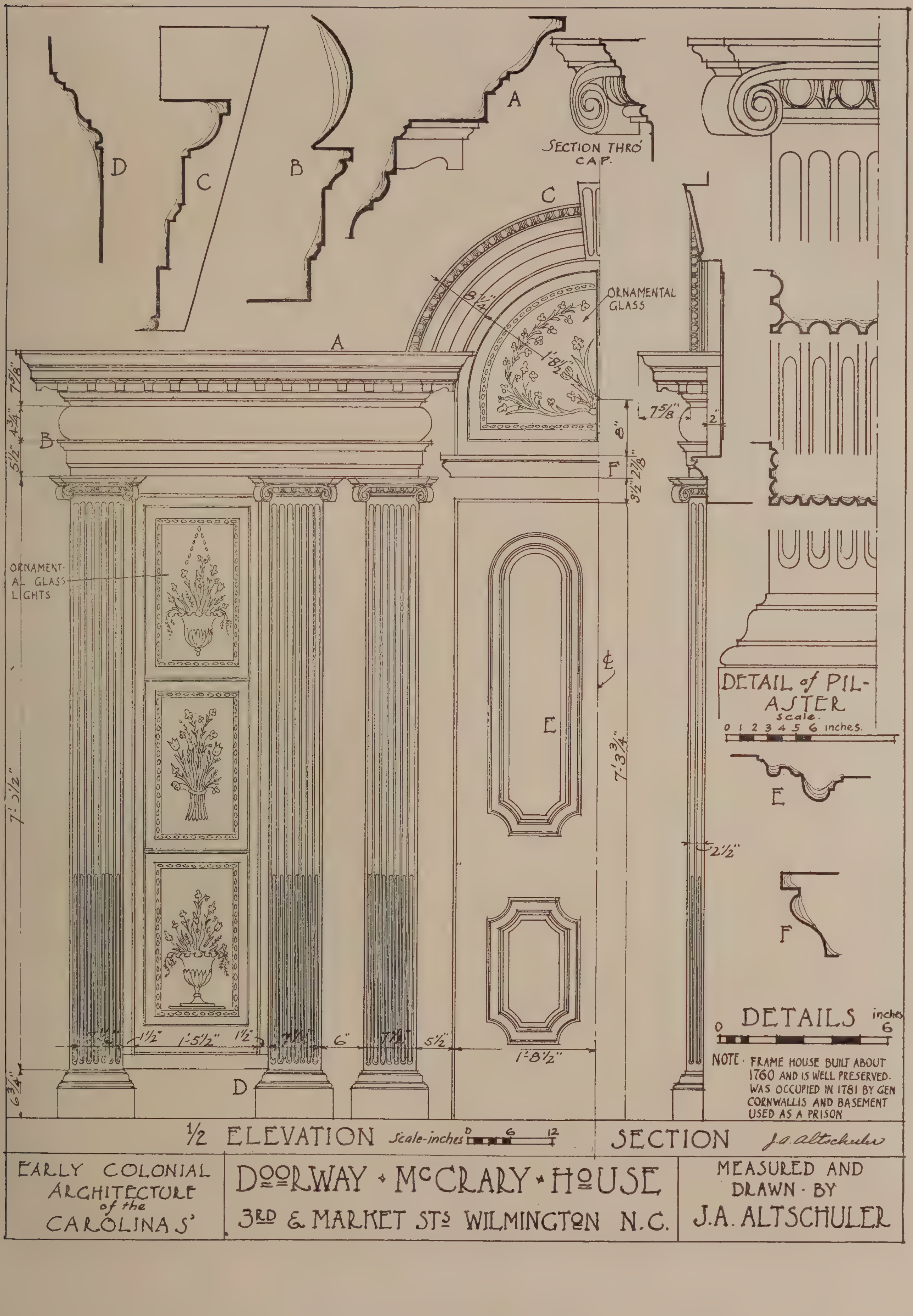
MR. OCHS'S RECEPTION-ROOM.



PRIVATE DINING-ROOM.

Ludlow & Peabody, Architects.

TIMES ANNEX (NEW), NEW YORK CITY.

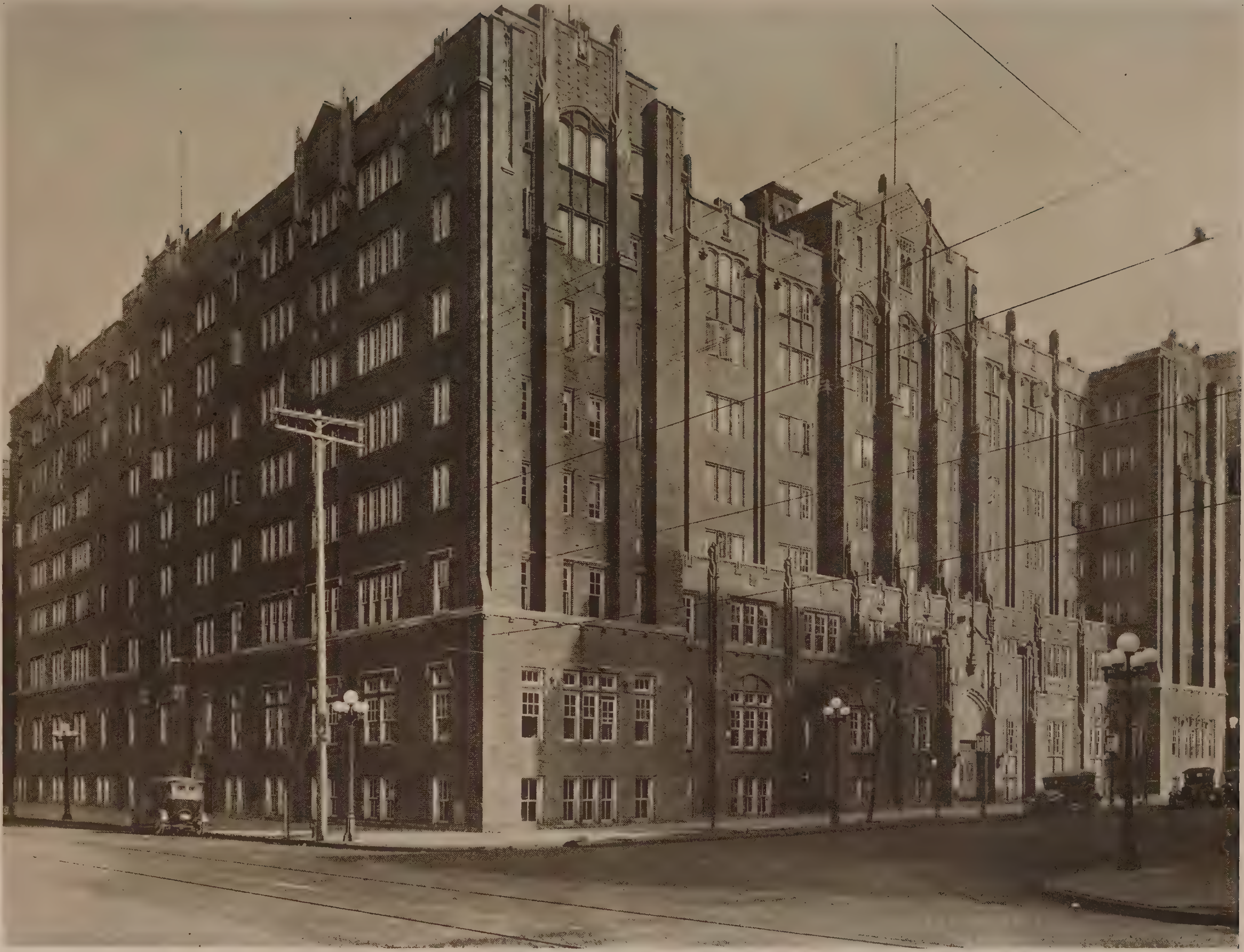


NOTE · FRAME HOUSE BUILT ABOUT 1760 AND IS WELL PRESERVED. WAS OCCUPIED IN 1781 BY GEN CORNWALLIS AND BASEMENT USED AS A PRISON

EARLY COLONIAL
ARCHITECTURE
of the
CAROLINAS'

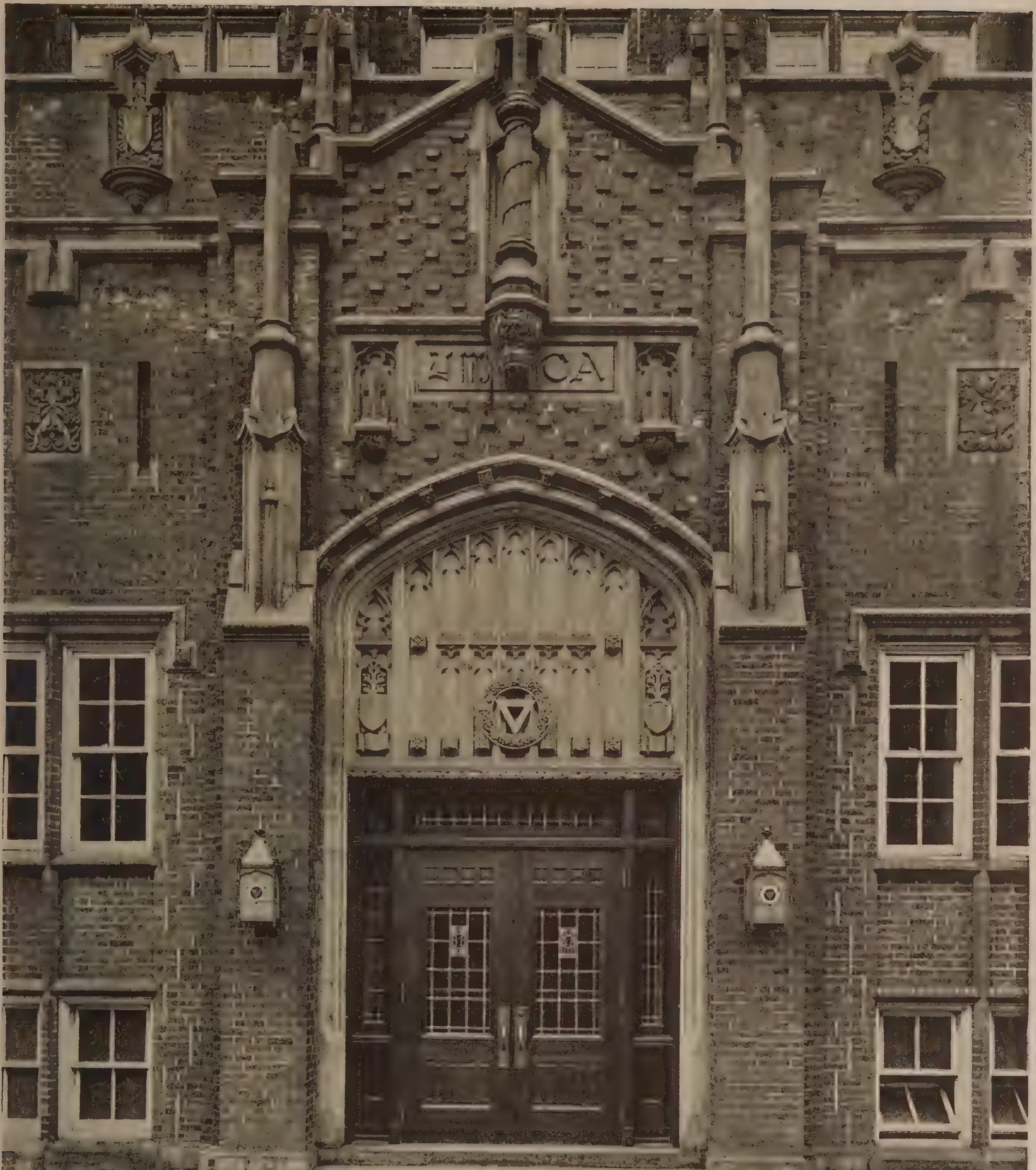
DOORWAY · McCRARY · HOUSE
3RD & MARKET STS WILMINGTON N.C.

MEASURED AND
DRAWN · BY
J.A. ALTSCHULER

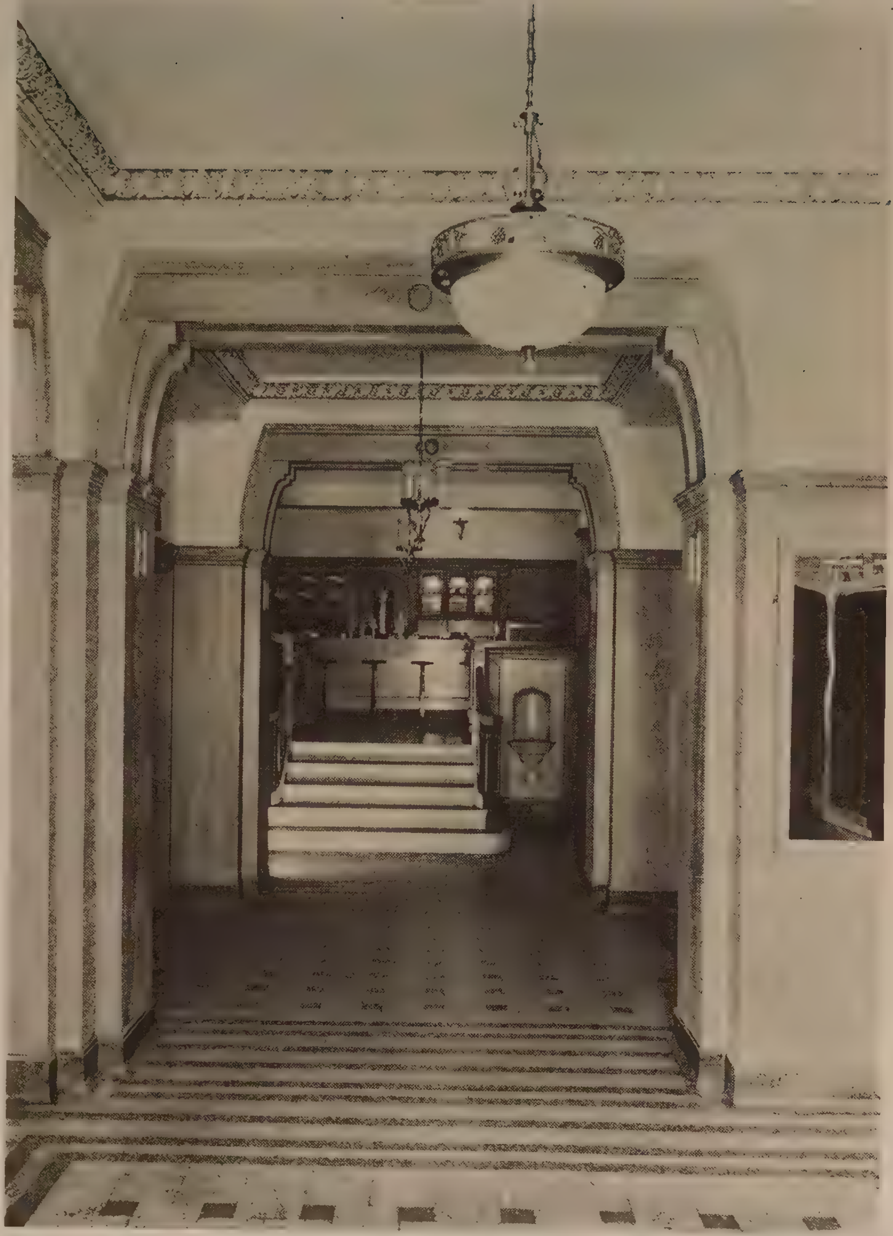


Y. M. C. A., COLUMBUS, OHIO.

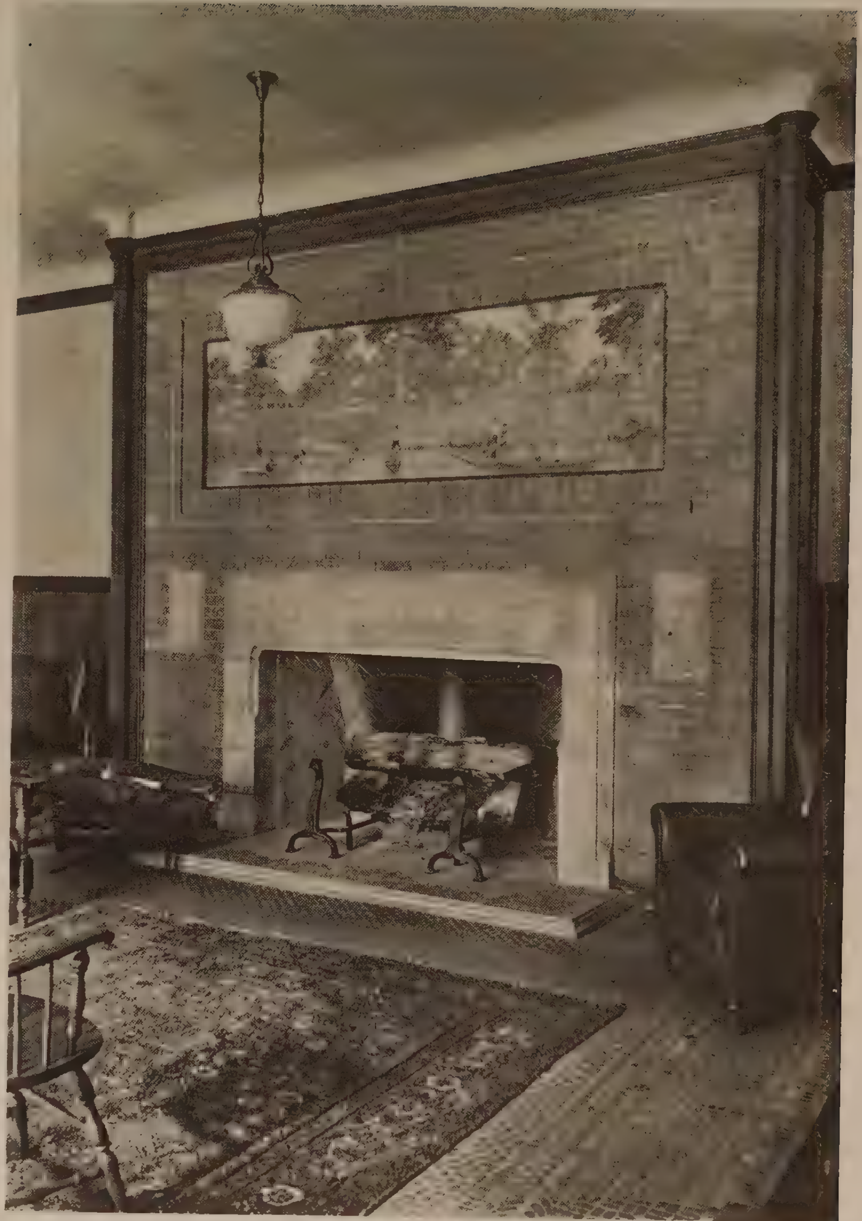
Shattuck & Layer, Architects.



DETAIL OF MAIN ENTRANCE, Y. M. C. A., COLUMBUS, OHIO. Shattuck & Layer, Architects.



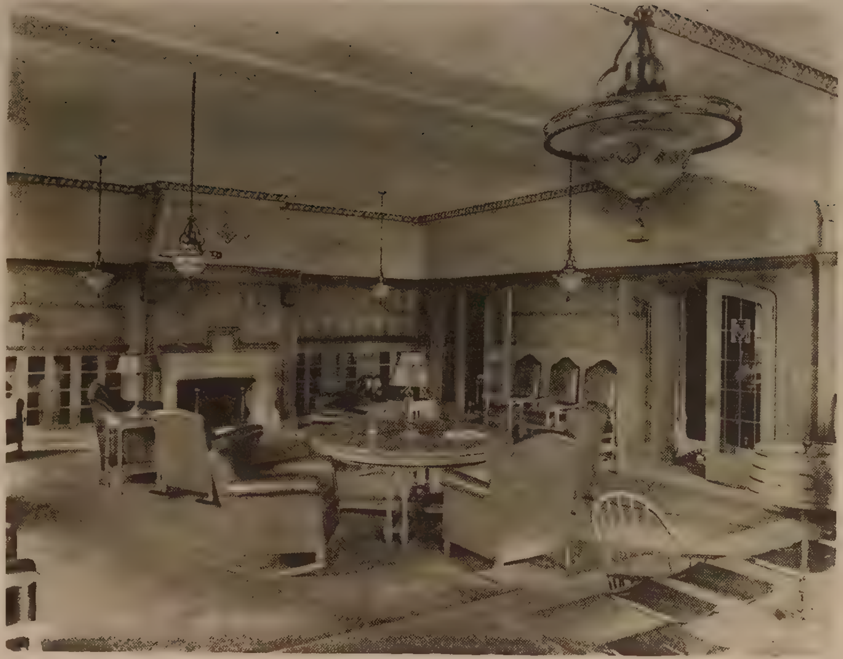
Elevator-hall, main-stair hall to refreshment-counter.



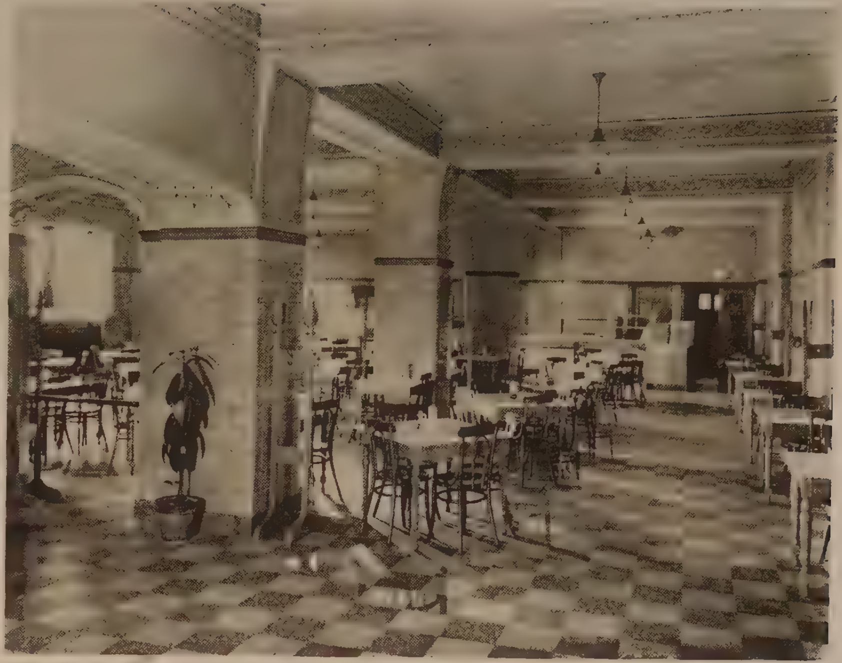
Detail of fireplace in boys' social room.

Shattuck & Layer, Architects.

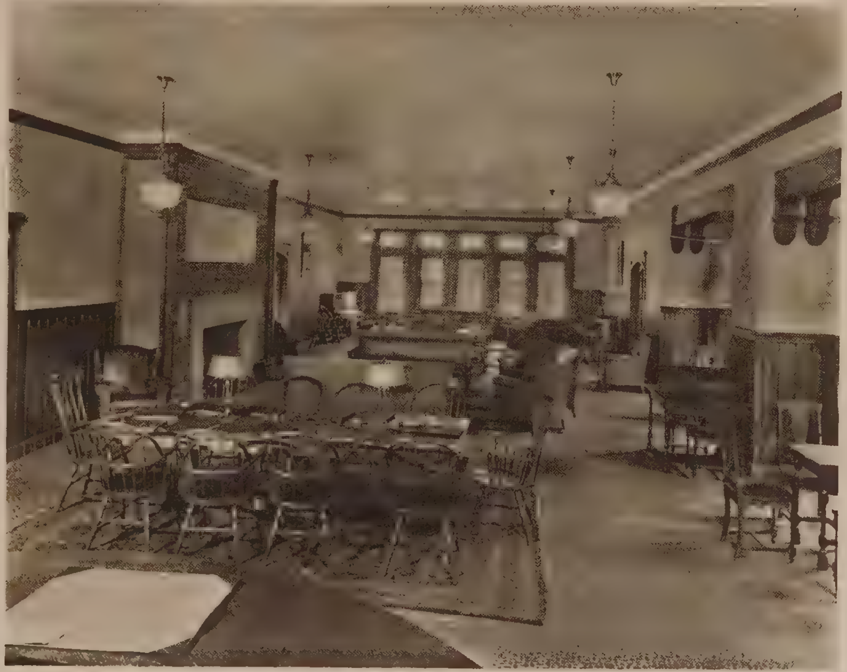
Y. M. C. A., COLUMBUS, OHIO.



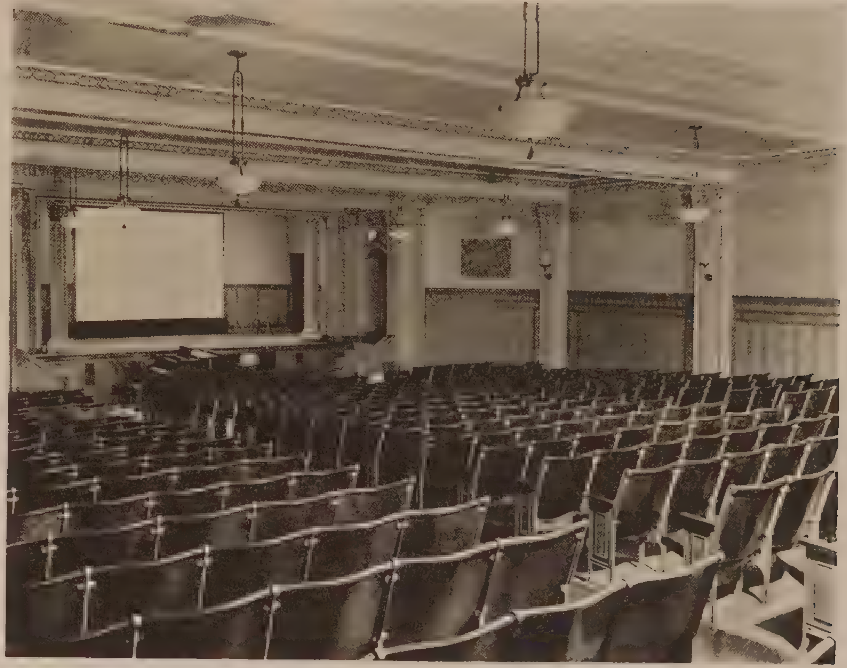
Men's reading-room.



Cafeteria in the basement.



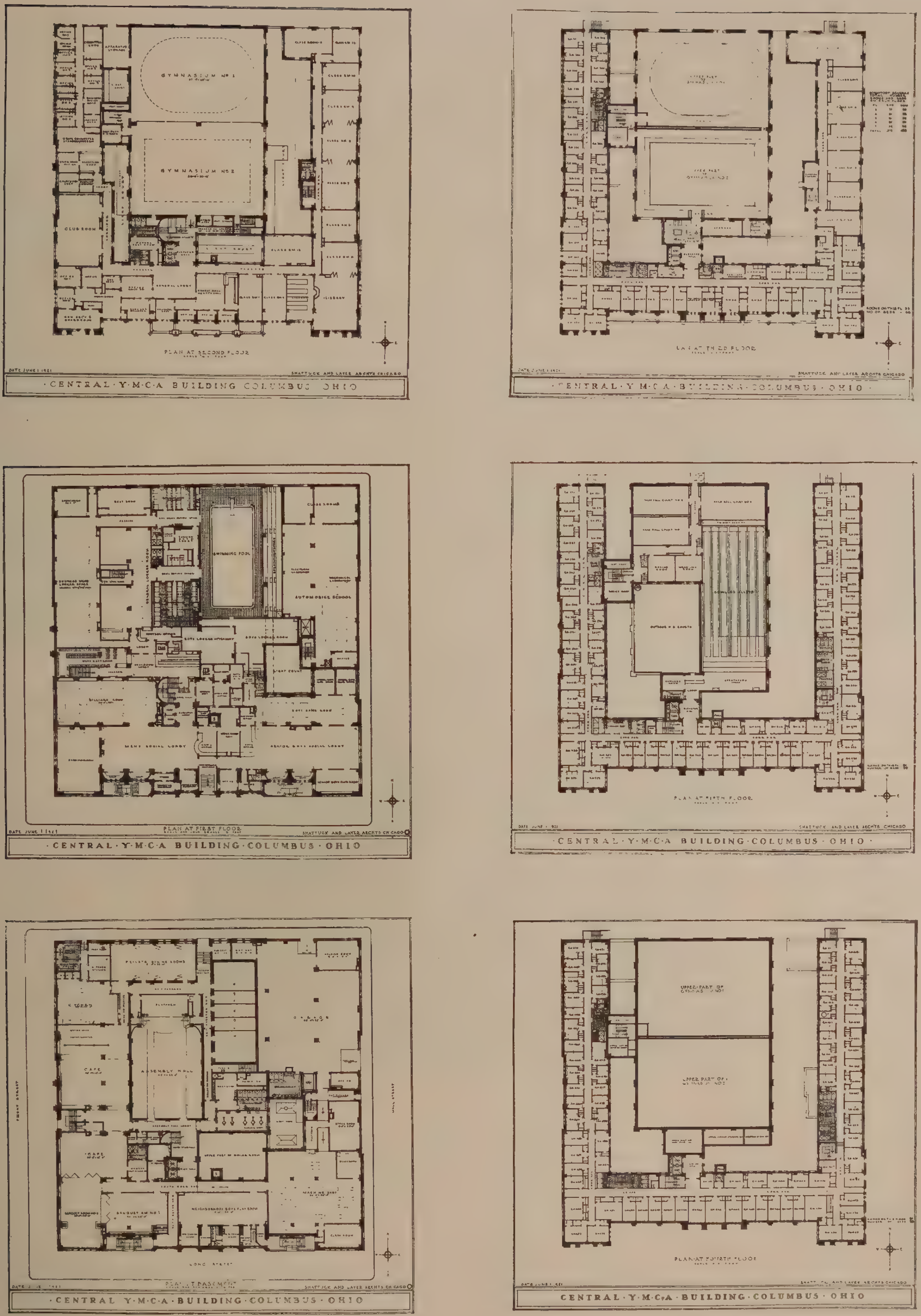
Boys' lobby and social room.



The assembly-room in the basement.

Shattuck & Layer, Architects.

Y. M. C. A., COLUMBUS, OHIO.


GYMNASIUM No 1
GYMNASIUM No 2
CLUB ROOM
LIBRARY
PLAN AT SECOND FLOOR
DATE JUNE 1 1921
SHATTUCK AND LAYER ARCHTS CHICAGO
CENTRAL · Y · M · C · A · BUILDING · COLUMBUS · OHIO
PLAN AT THIRD FLOOR
SHATTUCK AND LAYER ARCHTS CHICAGO
CENTRAL · Y · M · C · A · BUILDING · COLUMBUS · OHIO
SWIMMING POOL
AUTOMOBILE SCHOOL
BILLIARD ROOM
MEN'S SOCIAL LOBBY
SENIOR BOYS SOCIAL LOBBY
PLAN AT FIRST FLOOR
DATE JUNE 1 1921
SHATTUCK AND LAYER ARCHTS CHICAGO
CENTRAL · Y · M · C · A · BUILDING · COLUMBUS · OHIO
BOWLING ALLEYS
PLAN AT FIFTH FLOOR
SHATTUCK AND LAYER ARCHTS CHICAGO
CENTRAL · Y · M · C · A · BUILDING · COLUMBUS · OHIO
ASSEMBLY HALL
CAFE
GARAGE
FRONT STREET
LONG STREET
PLAN AT BASEMENT
SHATTUCK AND LAYER ARCHTS CHICAGO
CENTRAL · Y · M · C · A · BUILDING · COLUMBUS · OHIO
UPPER PART OF GYMNASIUM No 1
UPPER PART OF GYMNASIUM No 2
PLAN AT FOURTH FLOOR
SHATTUCK AND LAYER ARCHTS CHICAGO
CENTRAL · Y · M · C · A · BUILDING · COLUMBUS · OHIO

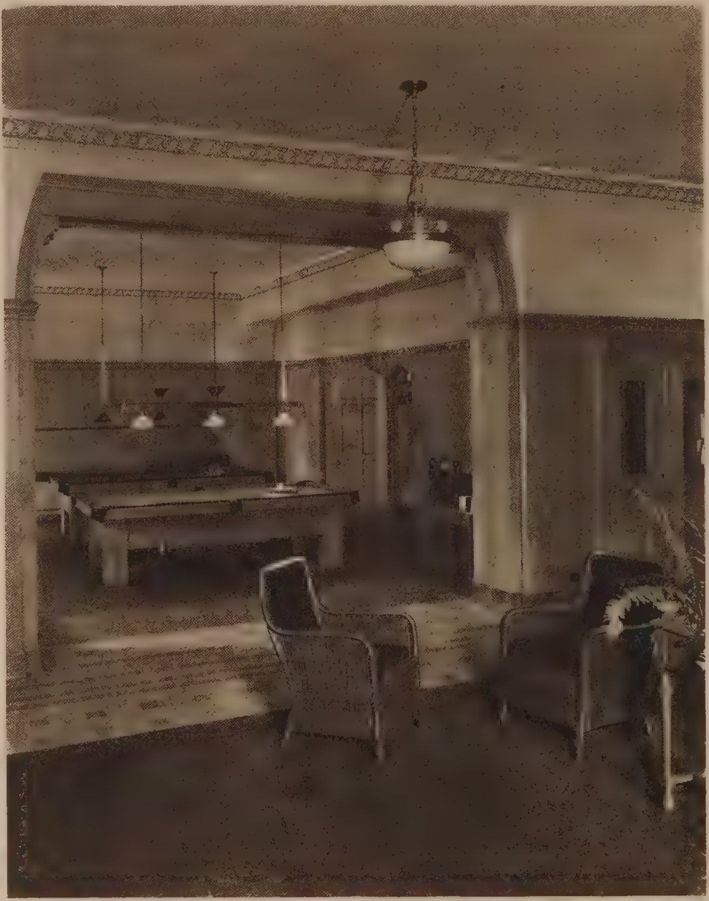
PLANS, Y. M. C. A. BUILDING, COLUMBUS, OHIO. Shattuck & Layer, Architects.

The Columbus Y. M. C. A. Building

Shattuck & Layer, Architects

IN the selection of a style or period of architecture for a Young Men's Christian Association building, the architect is often influenced by local precedent, or the character of near-by buildings with which the new structure must harmonize, and this has frequently produced buildings which in no way expressed the ideal of the service and purpose of the Y. M. C. A., and many of these buildings might easily be mistaken for hotels, office buildings, commercial buildings or factories. Fortunately, in the determination of the style of the Columbus Central Y. M. C. A. Building, none of these factors entered into the design, which was evolved after a careful analysis of the functions and uses of such a structure.

The Association Building of to-day, as implied in their motto, "SPIRIT, MIND AND BODY" is, first of all, somewhat ecclesiastical in character, because of the religious and moral influence propagated therein and thereby. It is academic, because of the educational work which is rapidly growing each year, and is attracting hundreds of men and boys to the courses in practical knowledge which are to be obtained at a minimum cost. It should express sturdiness, because it builds strong bodies and helps to keep them fit for efficient service. The item of economy cannot be overlooked, as the subscribers' money must be expended without the reproach of extravagance. At the same time, economy and false economy are quite different, and the structure must be substantially built and furnished so that future maintenance will be reduced to a minimum.


From men's social room to billiard-room, Y. M. C. A., Columbus, Ohio.

These then are the chief elements that have determined the character of our building, which is a modified type of the Tudor period in brick, with a small amount of limestone embellishment. It is a style that embodies all of the characteristics mentioned, and is unusually plastic to the simpler as well as the more ornate forms of ornament.

The entrances are marked by their richness in carving, which is enhanced by the simplest of walls, which form a background for them. The walls are relieved by sturdy buttresses terminating at the roof in moulded forms, giving a pleasing outline against the sky.

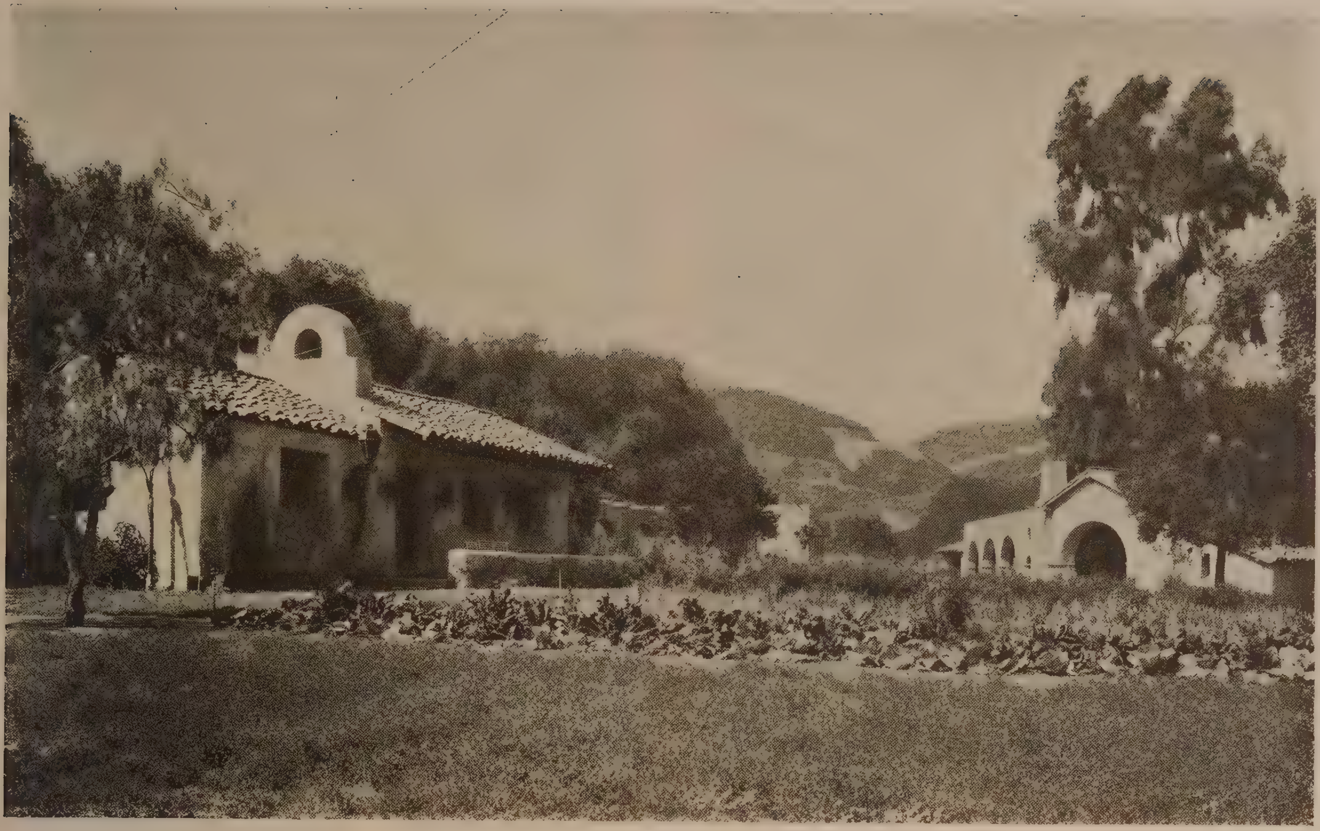
We have endeavored in the design of the exterior to create a feeling of friendly interest in the building, and of hospitality which would cause the stranger or person on the street to desire to enter the building to see the work carried on, or to take part in the activities.

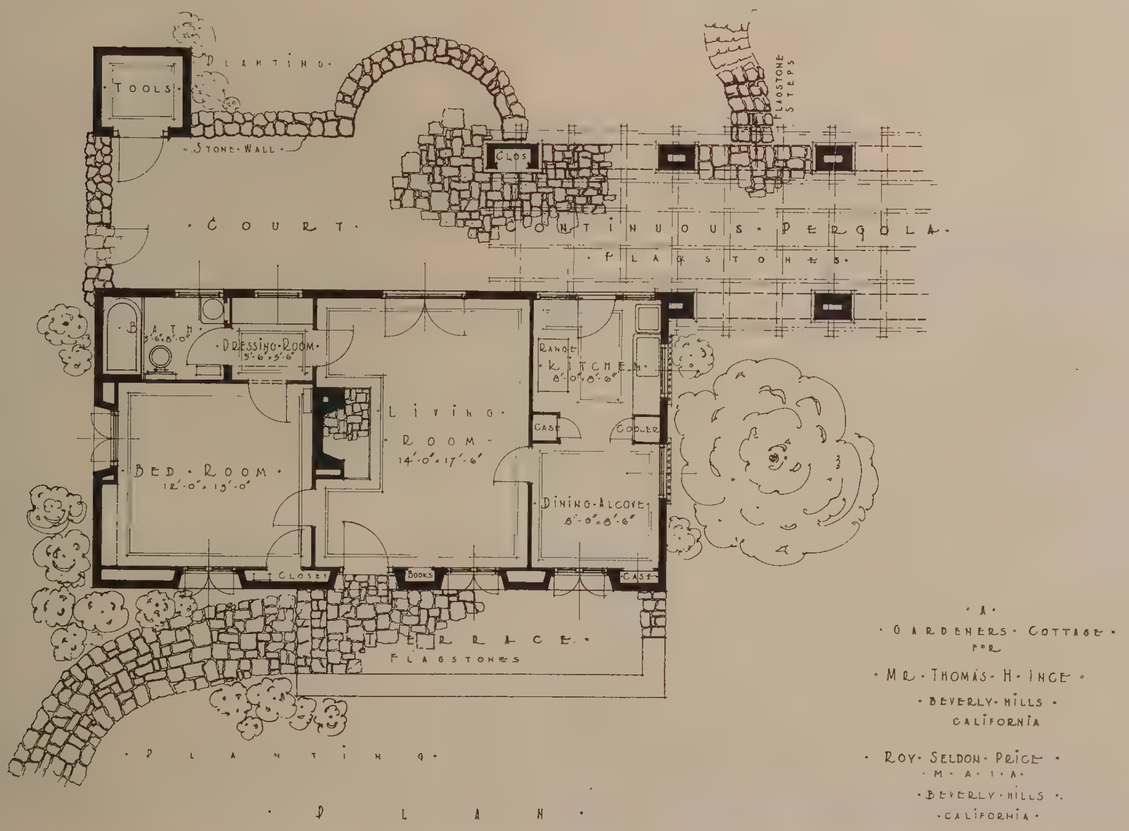
The interior, especially the social rooms, is consistent in character with the exterior, although a strict adherence to period of design was not our purpose, but rather to express the character of the service, and to create a feeling of hospitality that is associated with clubs.

The treatment throughout is marked by absence of show or ostentation, yet rich in its simplicity and distinctive in its restraint. A note of color is introduced, but is restrained so as not to meet the criticism of being garish or offensive. The furnishings of the social rooms are not a collection of odds and ends, but were designed especially for the spaces in which they are placed, and with the idea of the entire group. In the design and in the furnishings of the social rooms, it has been our idea that it is not sufficient to give the young men of to-day bare and meanly furnished social rooms, as we feel that a note of beauty and a feeling of comfort are as essential to the upbuilding of character as are many of the more widely mentioned influences.

In the dormitory section, the furnishing of the rooms and the treatment of the corridors have been such as to remove as far as possible the criticism of an institutional character and endeavor to carry the home-like feeling, so essential to the well-being of man or boy. The rooms, while not large, are compact and comfortable, and when combined with the social rooms on the first floor, give conditions and privileges not obtainable in any private home.

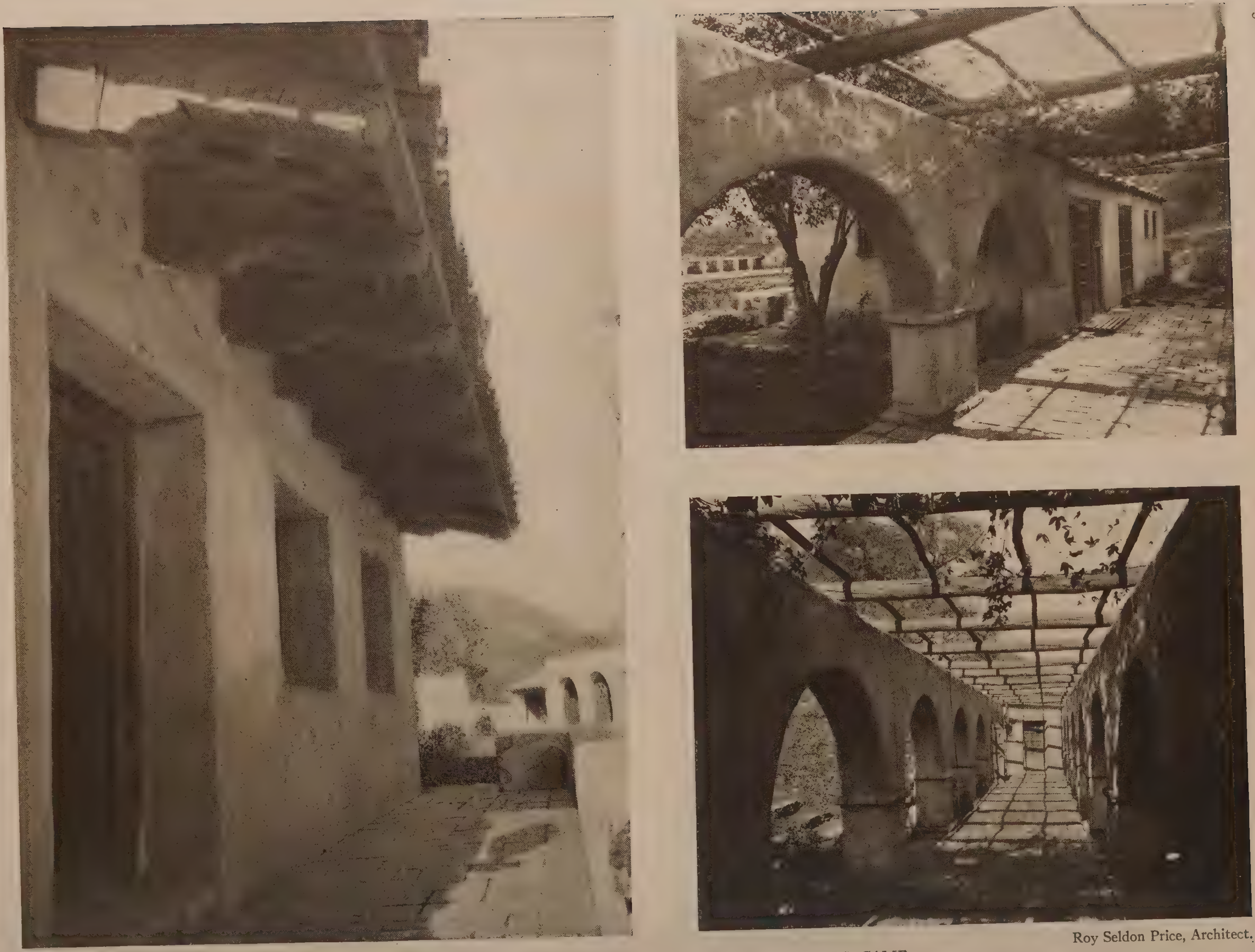
Our ideal in the design and equipment of the building has been to combine service with a quiet, restrained beauty.





A GARDENER'S COTTAGE, THOMAS H. INCE, BEVERLY HILLS, CALIF.

Roy Seldon Price, Architect.



Roy Seldon Price, Architect.

DETAILS. A GARDENER'S COTTAGE, THOMAS H. INCE, BEVERLY HILLS, CALIF.

Masonic Temple, Paterson, N. J.

Fred Wesley Wentworth, Architect

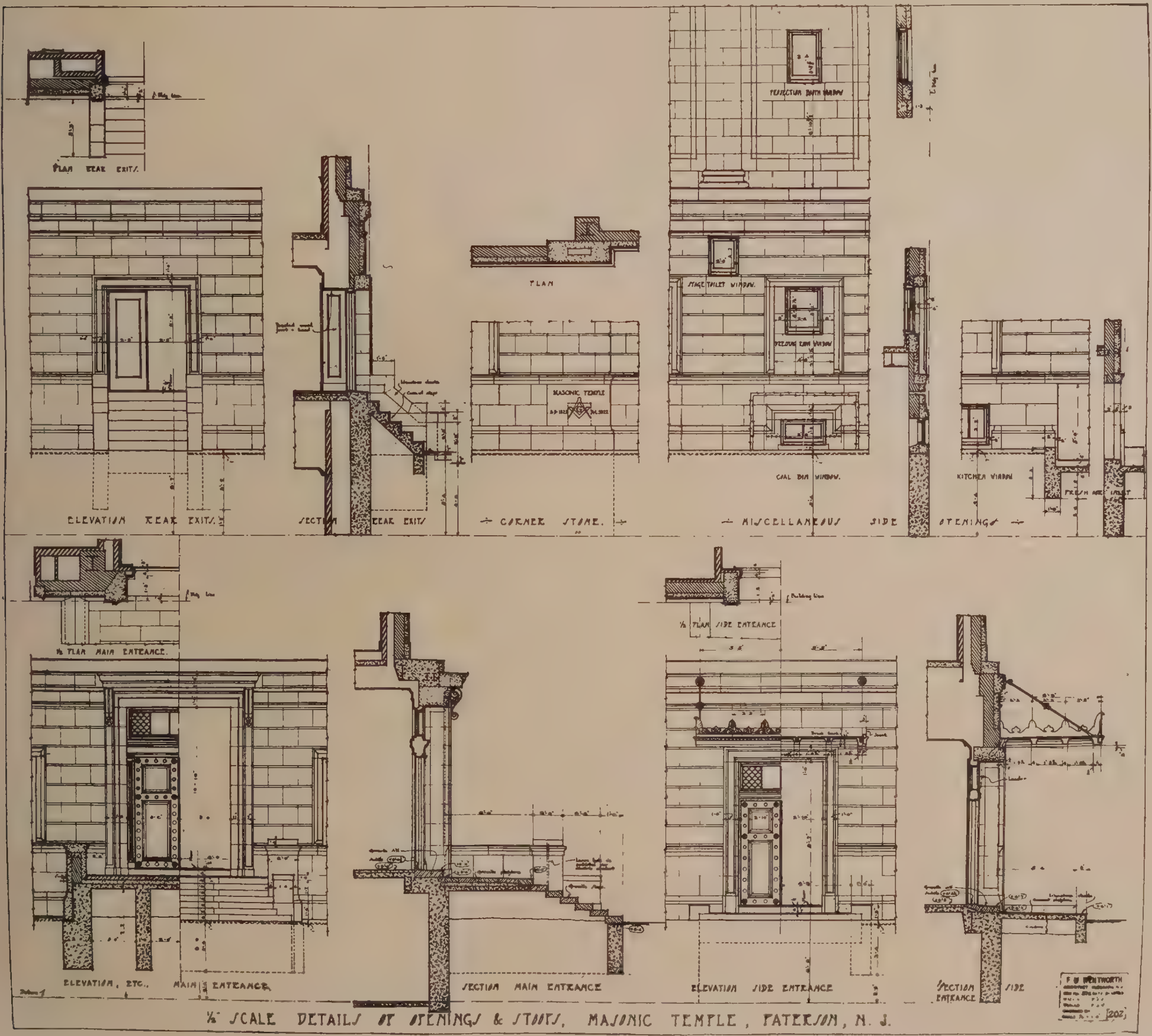
Auditorium entrance.

A TOTAL of twenty-one Masonic bodies in the State of New Jersey combined in the building campaign for the Masonic Temple. The enthusiasm and co-operation ran so high that the building committee, which had asked for a sum of $400,000 for the work, found itself with a surprising surplus of some $80,000 over and above the specified amount required!

The building was planned as a five-story structure with a limestone and brick exterior and a structural steel frame. The plot measures 100 by 127 feet, and the building has a total floor area of 61,154 square feet, or a content of 973,484 cubic feet.

One of the unique features is the fact that each lodge room—and there are four in all—is located on a separate level, giving easy accessibility, and affording the privacy for which fraternal organizations, clubs, and societies commonly pray. The largest lodge room is fitted with 500 fixed seats, the smallest has 70, while two accommodate 190 each. Allowance has been made, of course, for joint meetings and special occasions which would necessitate the use of temporary chairs, so each meeting-room can be subjected to a substantial increase in seating space.

A main lobby, 35 by 45 feet, gives an atmosphere of fraternal welcome, in addition to having the more prosaic attribute of convenience.



(*Continued from page* 244)

the location of traffic thoroughfares, the size and shape of lots, the innumerable legal restrictions that relate to height, air space, and mode of construction; all these factors touch the architect's proper job and help or hinder it. Over these factors, however, he continues to exercise little or no control. While in most foreign countries the architects are the principal city planners, in America others first created the mangled regularity of the gridiron, and still control the form of our cities' growth.

"The situation is all the more curious for the reason that the architect's training as an imaginative and at the same time practical planner obviously fits him for leadership in this work. For lack of his guidance as a community planner. some of the most admirable achievements in American architecture have been rapidly buried under the débris that marks the unending transformation of the American city. Aside from the architect's potential opportunity for service to the community in preparing the mould that will govern its future growth and activities, one would, perhaps, think he would insist upon taking the leadership, if only for his own protection. On the contrary, the city planning movement has fallen into the hands of specialists who are chiefly interested in isolated phases of city development. The transit expert, the municipal engineer, the real estate broker, the sanitarian combine to exert a far greater pressure upon the architect than his individual client; for both architect and client must work within the rigid frame that these special interests have, at one time or another provided.

"It is all but hopeless for the architect to design sanely and beautifully unless he can relate his individual works to a sanely and beautifully designed city, to a sane and beautiful community. If each particular work of the architect is to do its part, as the pieces in an orchestra perform their parts, it seems necessary that the architect himself should preside over the whole performance and take the place now occupied by the specialist who is concerned only with the wind or the strings or the brass, or the arrangement of the orchestra's chairs. The architect's actual task of bringing together all the arts necessary for the better ordering of cities and buildings has scarcely begun."

Organization of congresses of the building industry throughout the country was advocated following a national conference under the auspices of the Institute's committee on industrial relations.

THE ARCHITECT AS ARBITRATOR BETWEEN CAPITAL AND LABOR

The architect, as a neutral factor, must take the lead in reconciling traditional differences between capital and labor, and must enlist in local co-operative groups or congresses the contractors, workers, engineers, manufacturers, dealers and bankers to attack the common problem, it was asserted.

Robert D. Kohn, of New York, chairman of the committee, presided at the conference, which was attended by leading architects from all over the country. Utility of such congresses, the outcome of the experience of the war in the construction division of the army, the housing division of the Shipping Board and the Department of Labor, in relieving unemployment, was stressed.

Progress is better in industrial relations in the building industry it was reported by representatives of the Institute's chapters in New York, Chicago, Denver, Kansas City, New Jersey, Minneapolis, Philadelphia, St. Louis, Seattle, and Portland, Ore.

Burt L. Fenner, of New York, said the experience of that city had shown that, under the leadership of a neutral, employer and employee can come together "without striking fire." New York, he declared, now had more trained apprentices than there were jobs for them to fill. He said the charge that labor had unduly restricted the supply of apprentices there was unfounded.

MR. FENNER SAYS THERE IS A SURPLUS OF APPRENTICES

The surplus of apprentices is the chief difficulty in the New York situation, according to Mr. Fenner, who credited organized labor with co-operating whole-heartedly in this phase of the movement to stabilize the metropolitan building industry in the public interest.

Creation of a new agency or the reorganization by Congress of the supervising architect's office into an agency similar to the public buildings commission of the district, expanded to embrace within its surveys all building requirements, including questions of sites, was urged in the resolution adopted by the convention.

FEDERAL WORK HOUSED IN NON-FIREPROOF BUILDINGS

Housing federal activities in non-fireproof buildings courts huge losses, Lieutenant-Colonel Clarence O. Sherrill, in charge of public buildings and grounds, declared. Lack of building space has produced acute conditions, said Colonel Sherrill, who, it was announced, will advocate the extension to the entire country of the general plan of the public buildings commission of the District, in behalf of which legislation sponsored by Senator Smoot and appropriating $50,000,000 is pending in Congress.

"For several years subsequent to the war, during the period of deflation of the government establishments, it was found possible to decrease the number of rented buildings in Washington," Colonel Sherrill said, "but the point has now been reached where it is not only impossible to further decrease the amount of space rented by the government, but it will be necessary in the future, in the absence of a public buildings construction programme, to increase the amount of space rented by the government in outside buildings."

One of the most interesting, entertaining and instructive sessions ever held by the Institute was that of Thursday afternoon, the 22d, at which Mr. Magonigle presided. The subject under discussion was: "What is Precedent Doing to American Architecture?" Mr. Magonigle frankly admitted that he only yielded to Mr. Kemper's persuasion in the matter of title; his own preference was for "Plagiarism as a Fine Art."

Mr. Magonigle chose for his coadjutors Professor William A. Boring, Ralph Adams Cram, William L. Steele, and W. R. B. Wilcox.

When the speakers began the seats were nearly all filled, but before the end of Mr. Magonigle's address the word had gone abroad that "there was something doing," and from that time there was standing room only. Until long after the usual time for adjourning the assembly listened to a brilliant series of essays, marked by scintillating wit, humor, sarcasm, sentiment, and scholarship. We shall have the pleasure of publishing some of these addresses in later issues.

In the Report of the Committee on Publications and Information we find the following:

"The Chairman wishes to extend his special thanks to Mr. E. C. Kemper, Executive Secretary of the Institute. Mr. Kemper's singleness of purpose in his devotion to the Institute and to professional architecture at large deserves the grateful acknowledgment of every member of our organization."

The editor of this publication would add his own "special thanks" to Mr. Kemper, for his many courtesies and efficient aid in supplying material for this report.

A Manual of Office Practice

By Frederick J. Adams

FOURTH ARTICLE

HOTELS

STRUCTURE—EQUIPMENT

THE principles and procedure which form the subject-matter of this chapter can be adapted as the basis of understanding, for *any kind of operation* where there is a division of interest between owner and lessee.

For a hotel to be built and operated under a lease, it is necessary for the architect to know definitely what is proposed to be furnished under the heading of structure or building, as distinct from what the lessee should furnish for operation.

For a hotel to be built and operated under a single head, the following would not be germane except as for partial checking of features to be considered.

The question as to how complete a hotel is to be in its appointments as concerns construction and equipment other than furnishing is only determinable by negotiations between owner and lessee. For the purpose of deciding what features are to be included and to determine the effect thereof upon the amount of the owner's investment or the operator's return thereon, it is necessary to differentiate between structure and equipment.

It must be kept in mind that the total *intended* investment under structure will only result in a certain volume of structure complete with its utilities, and inclusion of items classifiable as equipment will reduce the possible volume.

The line of demarcation between items under these general headings should be drawn approximately as between things directly necessary to the provision of food and lodging for guests, and having a permanence corresponding to that of the shell of the building with a use value to the owner longer than an assumed lease period, all as distinct from portable or readily removable features more or less ephemeral in nature or use, or incidental to sale or supply to guests of other accommodation or entertainment than food or lodging, or of a nature predicated on particular methods of business operation, and subject to modification to meet changes in said operation.

Structure is therefore limited to provision of enclosed spaces ready for occupancy (whether such occupancy be human, or by inanimate things, or both, or by appliances, fittings, devices, or concessions). This includes the shell of the building with all space divisions of permanent nature, whether of masonry or other material, and as agreed upon between the parties as to arrangement, size, finish, and permanent decoration, and the following utilities:

All plant, appliances and connections within the premises required for the production, receipt, distribution, and control of heat, light, power, ventilation, fuel, water-supply, filtration, sterilization, refrigeration, drainage, disposal of waste, and the transfer by mechanical devices of people or goods from one area to another.

Where areas are so arranged as to be primarily for the sale or supply directly or by concessions, of accommodation not included in the category of food or lodging (such as a drug-store), to guests or others, such areas should properly be charged with extension from nearest convenient point to use points within same of all the utilities mentioned above, as well as any other features, finish, or decoration within the contained area, except heat, light, and toilet accommodation; and if space is without natural ventilation, with such ventilation as is necessary to make it habitable for the purpose intended.

A technical division as between structure and equipment would cover into the equipment column any items predicated on labor-saving (reduced operating cost) by use of machinery, such as mechanical equipment in laundry, dumb-waiters between floors, refrigerating-plant, dish and baggage conveyors, etc., also all conduit or pipe-work connections required for power-driven equipment items. Custom has tended to include the mechanical items above mentioned in the structural list because of the difficulty of operating without them, intimate connection with the structure, and, most important, the conservation of space resulting in increased rentable area. The conduit, piping, and power connections for power-driven *equipment*, telephones, etc., are included in structure only on the theory of immovability where built in, as is customary, ease of inclusion when building is under construction, and relative minor cost compared to the whole of such work provided under utilities. Cooking equipment of various kinds has long been included in structure as an immediate necessity in preparation of food, and at earlier date when of coal-burning type had a very long life. At the present time the rapid development of types using oil, gas, or electricity as fuel has introduced factors of high-speed production with limited life, reduced salvage value, and quick obsolescence, which have a bearing on the advisability of including such cooking equipment under structure. It is, however, so included in the following itemization, except when rented.

Inclusion of an item under either structure or equipment does not create an obligation of either party to provide such item but, when agreed upon as a feature to be incorporated, it falls under either classification as indicated.

Following the general principles quoted above, a partial itemization is given below in parallel:

GENERAL

STRUCTURE	EQUIPMENT
Hardware, general	Hardware—concession special fittings and finish
Masonry or wood floors	All resilient floor surfaces
Plumbing fixtures—for guest or help use	Soap supply devices
Drinking-fountains	Hangings, draperies, carpets, rugs, shades, screens, awnings, blinds, furniture, pictures, bulletin-board, directory
Lighting-fixtures attached to walls or ceiling, exclusive of separate concession spaces	Lighting-fixtures—portable or attached to furniture
Original fixture lamping	
Conduit	Organ or self-playing musical device and wiring
Shelving, or cupboards for storage and distribution	Linen, blankets, dishes, silver, housekeeping supplies, food, drink, baggage, pantry dressers, and dresser fronts, glasses.
Closets and hooks, etc., lockers for help	
Fire lines and hose	Extinguishers and fire-pails
Sprinkler system	Fire axes and hooks

U OF I
LIBRARY

STRUCTURE	EQUIPMENT
Conduit	Wiring for and carriage call, time recorders, electric clocks, time stamps, telautograph, dictagraph, telephones, telegraph
Fire-alarm, internal type	Fire-alarm, external type
Conduit	Roof sign and wiring
Conduit and wiring	Show-window reflectors
Stationary vacuum-cleaner plant, piping	Tools, hose
Connections for	Portable vacuum-cleaners
Connections for	Incoming service meters or recorders
Connections for	Concession or departmental meters or recorders
Power connections	Printing, carpenter, and machine-shop apparatus
Power connections	Paper-baler
Plumbing connections	Grease recovery
Front-office fittings	Floor-clerk's desk and fittings
Front-office safe and safe deposit	Paymaster or other safes
Main checkroom fittings	Sub-checkroom portable or fixed fittings
Lost-article room fittings	Cashiers' and checkers' desks
Porter's desk—lobby	Cash-registers, filing-cases
Locksmith key-rack	Key-racks
Closet rods and hooks	Coat-hangers, special devices
Mirror doors	Loose mirrors
Medicine-cabinets, built-in	Medicine-cabinets—loose
Towel-bars, robe-hooks, soap and cup-holders	Paper-holders
Shower curtain-rods	Shower curtains
Bedroom corridor doors and transoms	Cost of Servidor over regular type door
Elevators, dumb-waiters	Scales
Dish and baggage conveyors	
Overhead carriers	
Incinerator, general	

KITCHEN

High-pressure steam supply	
Cage work	
Cooking ranges and broilers	
Fuel and smoke connections	Cooking ranges and broilers if rented
Power connections	Whipping-machines, urns, stands and cup-warmers, vegetable-peeler, meat-cutting machines, coffee-mill, ice-cream freezers, flour conveyor, dough-mixer, dough-divider and trough, feather-singer, egg-boilers, toaster, silver-cleaning apparatus, knife-cleaning apparatus, dish and glass washers
Range and broiler hoods	Bread-cutter, table and closet
Cooks' tables and warmers	Roll cabinet, cream-dispenser, French dressing, working-tables, butchers' tables, blocks and benches, fish-tables, serving-counters, pie-racks, bread-counter, tray-racks, dish-tables, glass racks, dish trucks and trays, cooking utensils, serving devices
Bain Marie boxes and sinks	
Saucepan-racks, dish-heaters	
Steam-tables, oyster-cookers	
Tilting and lobster kettles	
Vending-kettles, consomme tank	
Drip-pans, coffee-pot heater	
Pantry and bakers' ovens	
Yeast-boiler	
Refrigerators, built in	Portable
Soiled dish and scrapping counters	
Refrigeration plant	
Ice making and storage	
Power for	Ice cuber and crusher
Lunch and cafeteria counters	

FLOOR SERVICE PANTRIES

Connections for	All fixtures and appliances

HOTEL LAUNDRY

High-pressure steam supply	
Connections for	Water-softening device
Connections for	Gravity soap supply
Connections for	Electric or gas irons
Washers, extractors, tumblers	Iron tables, sock forms
Ironers, flatwork and ironer tables	Wet trucks, bundle trucks
Starch machine and cooker	Starch table, bags

GUEST LAUNDRY

STRUCTURE	EQUIPMENT
Connections for	All devices

GUEST VALET

Connections for	Garment-presses, electric or gas irons

WAITERS' VALET

	Tables
Connections for	Garment-press, electric or gas irons

HOUSE PHYSICIAN

Connections for	Special plumbing fixtures
Finish	Special fittings

DENTIST

Plumbing and electric connections	Special fittings and fixtures
Finish	

CONCESSIONS—SEMI-ENCLOSED ADJUNCTS

PUBLIC SPACE

(Incidental guest service)	
News counter, theatre tickets	Elaborate sales arrangement for public and guests
Lobby cigar and candy stands	

CONCESSIONS—HOTEL AND GENERAL PUBLIC

BARBER SHOP

Finish	Barber chairs
Typical lighting fixtures	Special lighting fixtures
Sterilizers, built-in	Sterilizer—free standing
Towel compartments, built-in	Hot-towel apparatus
Connections for	Cold-towel refrigerator
Manicure tables (if water supplied)	Manicure tables—portable
Plumbing fixtures	Cashier and sale desk

HAIR DRESSING

Typical lighting fixtures	Special lighting fixtures
Finish except cubicle partitions	Cubicle partitions
Connections for	Special plumbing fixtures, electrical appliances
Typical plumbing fixtures	
Power connections for	Air-drying apparatus
	Cashier and sale desk

CHIROPODIST

Typical plumbing fixtures	
Typical lighting fixtures	Special lighting fixtures
	Chair

TURKISH BATH

All construction	Barber chair
Filter, sterilizer, water-heaters, pumps	Chiropodist chair
Fittings, finish	
Decoration	
Connections for	Blanket-warmer, electric-bath cabinets
Safe-deposit	
Typical lighting fixtures	Special lighting fixtures

PUBLIC STENOGRAPHER

Finish and decoration	All fittings and apparatus

CONCESSIONS—GENERAL PUBLIC

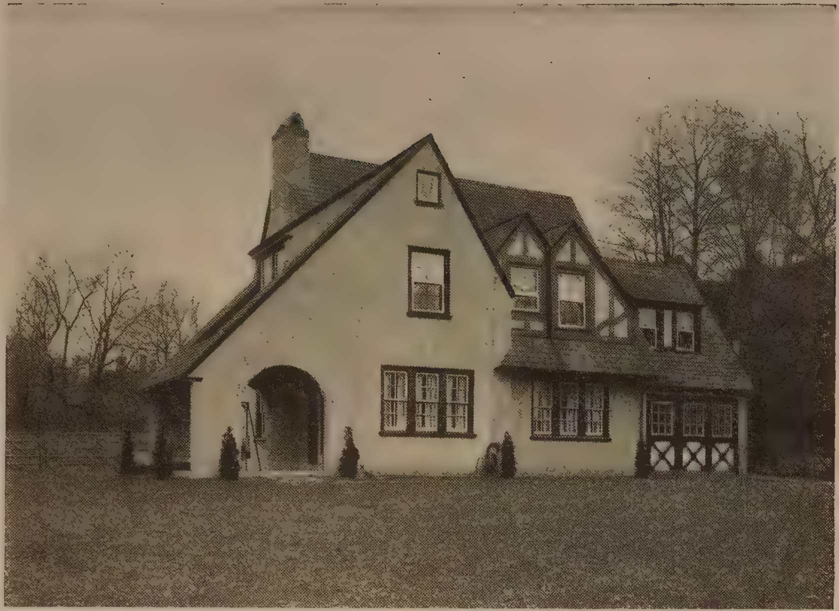
FLORIST SHOP

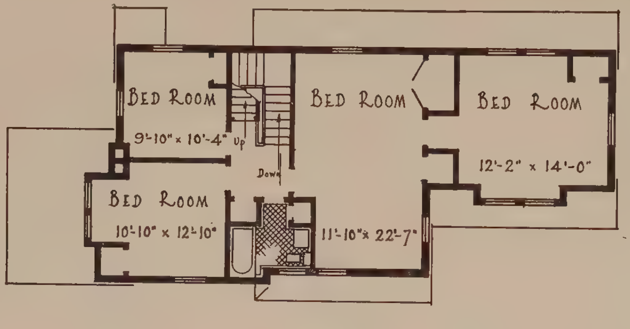
	Special fittings
	Finish and decoration
Connection for	Refrigeration
Connection for	Special plumbing fixtures
Typical lighting fixtures	Special lighting fixtures

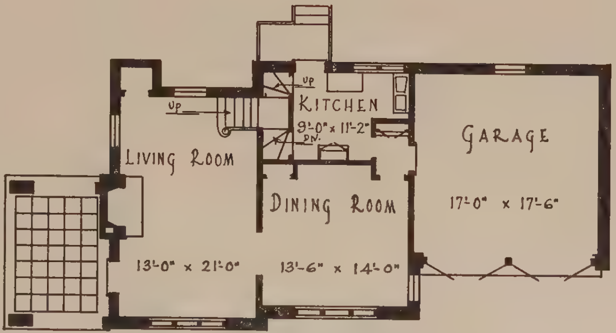
STREET SHOPS

Heat	Finish and decoration
Toilet facilities	Mechanical equipment
Supply main connections	Branch extensions for utilities other than heat and toilet facilities
Typical lighting fixtures	Special lighting fixtures

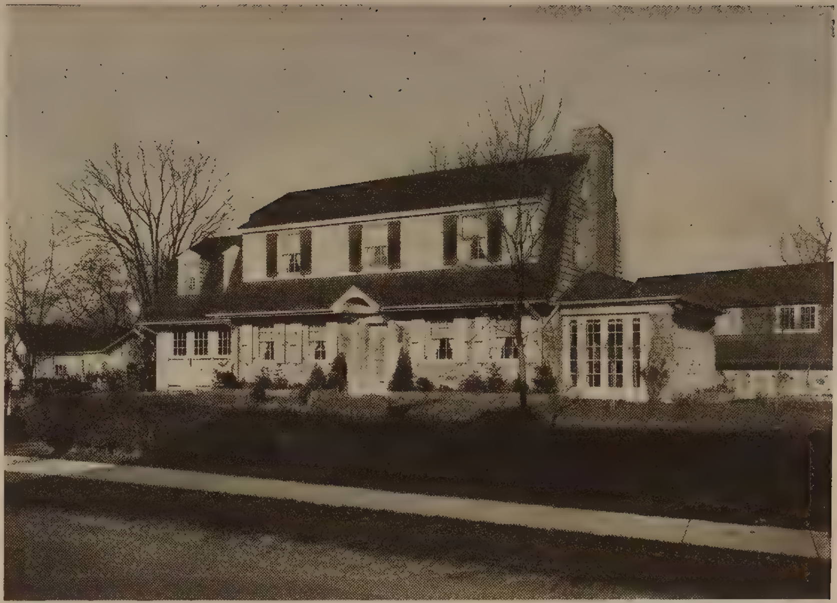
(TO BE CONTINUED)

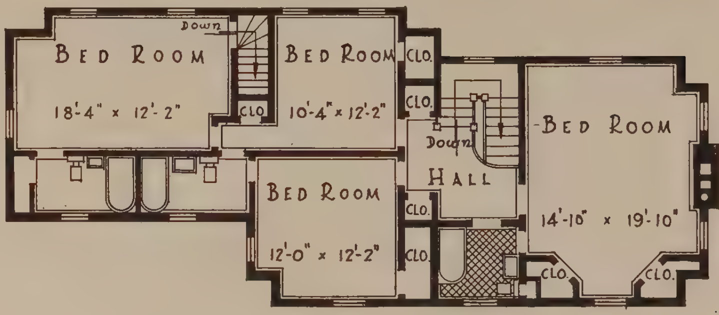


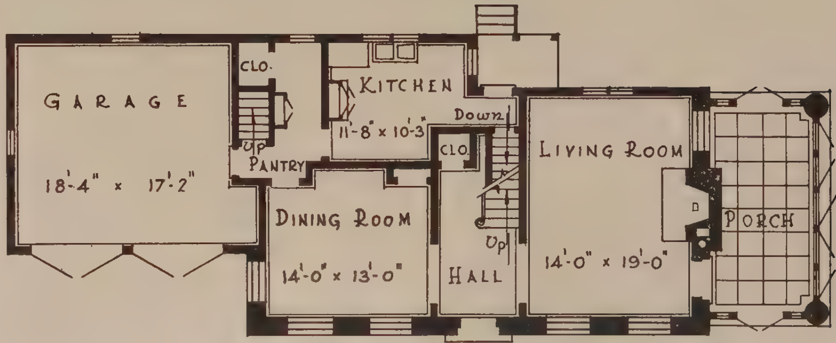




RESIDENCE, SAMUEL E. SLAYMAKER, JR., HAVERFORD, PA.







RESIDENCE, J. Z. HOWELL, MERION, PA.

Wallace & Warner, Architects.

The New Building for the "New York Times"

Ludlow and Peabody, Architects

THE original Times Annex consisted of an eleven-story building, of 100-foot frontage, and a four-story addition with a 40-foot frontage.

The problem architecturally was to add 100 feet more of street frontage, and to carry the old and new parts three stories higher, with the addition of a low tower.

As the original Times Annex Building had been built before the zoning law went into effect, its cornice line was three stories higher than now permitted. In order, however, to make an architectural design of any merit, it was essential to carry this cornice line through onto the new portion of the building. Application, therefore, was made to the Board of Standards and Appeals, on the ground that if the strict letter of the law were adhered to the resulting architectural design would be anything but an improvement to the street. The appeal was granted and a unique plan made possible.

The style of the original building was carried out in the new part, and an endeavor was made in the ensemble to produce something of a recall or at least a relationship to the Times Building on Times Square, located about two hundred feet east of this building.

Editor's Private Office. (Mr. Ochs.)

From the point of view of the plan and on the administrative side the problem was of unusual complexity. Without interrupting the printing of 360,000 daily copies and 600,000 Sunday copies of the *New York Times*, it was necessary to transfer nearly every department in the old building to new quarters, either in the old or new building.

The executive offices of the president and vice-presidents were moved into the new fourteenth story, where the best view and light and air were obtainable. The employees' dining-room was moved to the eleventh or top story of the lower portion for a similar reason. In the new plans the human element was not neglected, new and improved quarters being arranged for the hospital, the employees' dining-room, lounge-room, library, etc.

For Better Country Homes

TO promote good country-house architecture, *Country Life*, published by Doubleday, Page & Co., Garden City, N. Y., announces a prize of $500.00 for the best design for a country house for a family of moderate means. The competition, which will close October 1, 1924, is open to any architect, draftsman, student, or layman.

The judges of the competition are to be: Mr. Alexander B. Trowbridge, architectural adviser; Mr. John Russell Pope, architect; the editor of *Country Life*.

In addition to the prize award there will be three honorable mentions conferred. The sketches for these, with the prize winner, will be rendered in color by a well-known artist and will be reproduced in full color in a future issue of *Country Life*. The magazine also reserves the right to reproduce in its pages any other of the designs that may be found meritorious by the judges.

Landscape Architecture

THE first exhibition of the New York Chapter of the American Society of Landscape Architects was held at the Arden Galleries, 599 Fifth Avenue.

This exhibition arrested the attention of all who love the out-of-doors, for in it were assembled noteworthy photographs of gardens designed and executed by the Landscape Architects. The members of the National Sculpture Society also contributed sculpture appropriate for the garden, and in addition there was enlisted the co-operation of artisans interested in the development of garden furniture and garden accessories.

At Carnegie Institute Summer-School

J. V. WILSON, of the firm of Wilson and Mitchell, Pittsburgh, has been engaged to give courses in Architectural Design and Outdoor Sketching at the Summer-School this year at Carnegie Institute of Technology, says an announcement. Other members of the summer staff of the Department of Architecture have been selected from the regular faculty employed throughout the college year.

In addition to the courses by Mr. Wilson, the Department of Architecture will give courses in Descriptive Geometry, Shades and Shadows, Perspective, and Analytical Geometry. This work has been arranged primarily for undergraduates and architects who desire further training in certain branches of the profession. All of the architectural courses will extend six weeks, from June 16 to July 26.

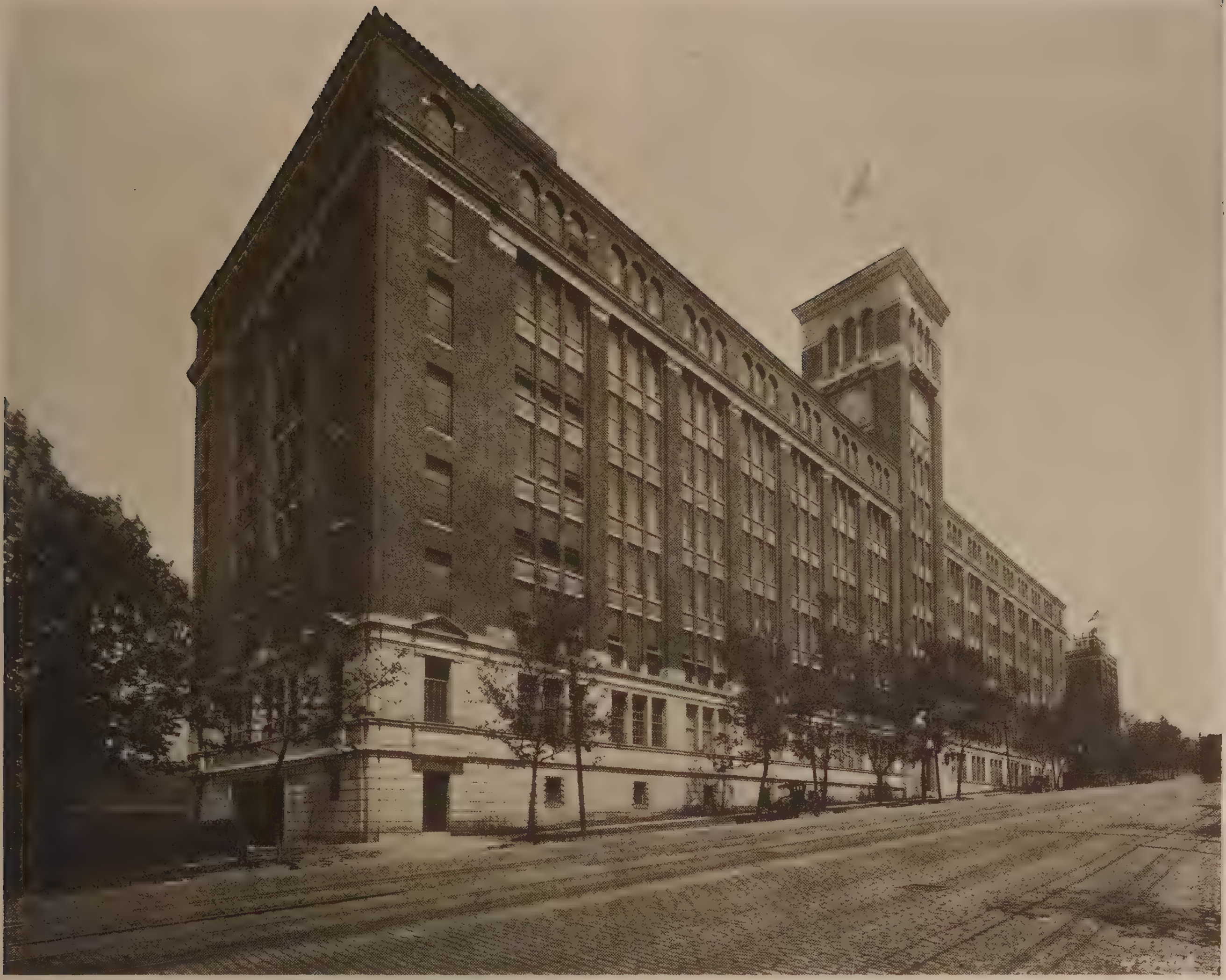
The Permanent Building Material Exhibit and Bureau of Construction Information, Chicago

THE Building Material Exhibit, which for a number of years has occupied the sixth floor of the old Siegel-Cooper Building (State and Van Buren Streets), has leased for five years the entire fifth floor of the McClurg Building, 218–222 So. Wabash Avenue, Chicago.

The exhibit starts its fourteenth successful year in its new location, in the downtown Loop District, where it will be in a position to serve even more successfully than in the past architects, builders, and supply dealers.

The exhibit has a complete, up-to-date file of catalogues giving construction information, and will endeavor to keep on exhibition a working collection of building material samples.

The exhibit is under the management of L. H. Johnson.



Building for Baldwin Piano Manufacturing Co., Eden Park, Cincinnati, Ohio.

Lockwood, Greene & Co., Architects and Engineers.

Architectural Expression in a Modern Piano Factory

By Raymond C. Snow

RECENT years have seen a constantly widening field for the development of architecture. The greatest evidence of this, no doubt, is found in industrial work which has given the architect an opportunity not only to devise new forms but to increase greatly the demand for permanent construction of honest, straightforward design.

In the design of the Baldwin Piano Manufacturing Company's building the architects have endeavored to develop a form of architectural expression in an industrial plant that is in accord with the characteristics of the materials manufactured therein.

The dimensions of this building are 83 feet 6 inches by 372 feet, seven stories in height with basement in south half of building. The typical column spacing is 20 feet by 20 feet 3 inches. Story heights of 11 feet for basement, 16 feet first floor, 14 feet second floor, and 13 feet typical floors were carefully determined to suit the occupancy, keeping in mind the necessity for good lighting and ventilation for the manufacturing and finishing departments.

By careful study we have eliminated the ugly water-tanks, elevator penthouses, and other roof structures which badly mar the sky-line of any city, treating these penthouses in such a manner as to make them integral parts of the building and placing the water-tank in the central tower, thereby making the design mass up in a very interesting manner. Planning for a building of this kind is influenced somewhat by requirements of local labor and fire laws, so the placing of stairways in the north central and south portion of the building was determined by the distance to them from different points in the building and also the number of square feet area served by them. Elevators were also placed in the same location as staircases because of the nearness to loading and shipping platforms, hallways, and exits.

A two-way flat slab construction with no beams showing in the ceiling except in certain portions such as stair wells and the central tower section. Roof slab was designed for 150 pounds per square foot to provide for roof garden, etc. In the design of this building we have shown that a large degree of flexibility can be developed in concrete structures.

Main-entrance lobby.

Main entrance.

Footing problems were not particularly difficult, as the building sits on a bed of shale. All footings under interior columns are square, pyramided, reinforced concrete and carry a load of approximately 800,000 pounds, and under outside walls the footings are made continuous and carry a load of approximately 650,000 pounds. Some footings at the southeast corner of the building are on piles. All footings on the east side of the building are of beam type, carrying one exterior and one interior column. All spandrel beams are upturned.

Factory room.

The selection of proper floor material for this building was given considerable thought, and, after thorough investigations of other piano factories, it was decided to use a monolithic floor with copper-stone finish. This applied to the south half of the building. The north half of the building was constructed during the winter and it was decided to put in granolithic copper-stone finish.

The exterior of the building is simple and monumental with a rusticated limestone base course and main entrance, with red, wire-cut brick pilasters and pylons, terra-cotta cornice, and tower with red-tile roof. At the main entrance, two bronze electric-light fixtures flank either side and make a very imposing façade. All spandrels are veneered with light-green and buff tile in a very pleasing pattern. The main entrance lobby is very imposing with simple imitation Caen Stone walls, weathered-oak beam ceiling, and Rookwood tile floor and base. On axis of main entrance in this lobby a bronze memorial tablet has been erected by the Baldwin Piano Company in honor of its men who fought in the World War.

The building is completely sprinkled, including the tower, using a wet system with a 40,000-gallon steel tank located in the tower. Fortunately, this plant is located in a high-pressure water-system area so that the tank may be filled without using pumps. Sprinkler heads in the main areas are spaced to give one head for approximately 95 square feet of floor space.

Particular pains were taken to make the sprinkler system inconspicuous in the showrooms, the heads being reversed and concealed in rosettes in the plaster-work. All piping is also concealed in this plaster.

The heating system employed is of the two-pipe low-pressure steam type with vacuum return.

Construction of the Apartment-House

By H. Vandervoort Walsh

Professor of Construction, School of Architecture, Columbia University, New York City

ARTICLE XVIII

Plumbing

THE kind of plumbing equipment installed in the average apartment depends upon the local requirements of the sanitary laws, upon market conditions, and upon the type of apartment, whether it is an ordinarily constructed building or a fire-proof one. In order to describe the equipment without too much generalization, we have settled upon the locality of New York City, so that the remaining variable condition is the type of structure. Of course we all know that the plumbing code of New York City is quite conservative, but at the same time it is as a whole a very sound document.

We find, then, that there are two types of plumbing equipment for apartments, according to the structure. In the non-fire-proof apartment, the parts composing the system are the main drainage lines, branches, and fixtures, and the hot and cold water-supply lines, operated under city pressure, so that there are no tanks on the roof or pumps in the cellar.

On the other hand, in fire-proof apartments additional equipment is added as tanks for supply and fire lines, pumps in the cellar, stand-pipes for hose lines, and special laundry equipment. Often, too, special galvanized-iron piping is installed for drainage lines in place of the regular cast-iron pipes with special fittings.

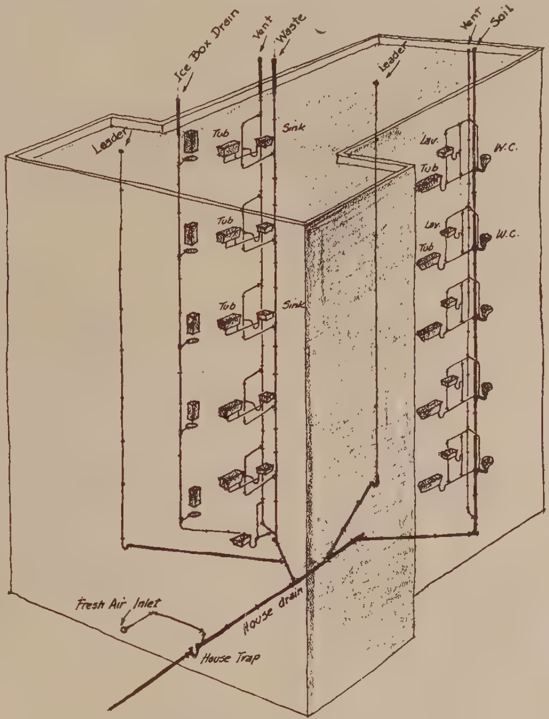
Typical Drainage System in Non-Fire-Proof Apartment

We hardly need to call attention to the general rule followed by designers of apartments, namely to make all main vertical soil lines serve as many bathrooms on the various floors as possible. The natural repetition of a typical floor plan generally brings the bathrooms one above the other and accomplishes this. Then, the position of the main soil line is determined by the location of the water-closets, for the horizontal branch from the water-closet to the soil line should be made as short as possible.

In order to give plenty of room for the horizontal pipes in the floors the joists are usually omitted and the whole area of the bathroom floor is framed about by headers and trimmers. Then shallower joists are nailed in across this opening and the rough flooring put on them. This allows plenty of room for the pipes below the level of the finished tile floor.

Now, as in all plumbing systems, there is one main pipe called the house drain in the basement that receives the discharge of all of the vertical soil lines from the bathrooms and all the vertical waste lines from the kitchens. This single pipe leads out to the sewer. It is trapped by a house-trap inside of the foundation wall. Just behind this trap is a connection with a pipe that leads in from an opening, placed in the wall of the apartment, near the sidewalk. This is called the fresh-air inlet and is intended to ventilate the various pipes in the building. From this point, where the fresh-air inlet is connected, the house-drain branches off in many directions to the foot of the different soil and waste lines.

All of these soil and waste lines are carried up through the roof and made to extend above it 7 feet. As the waste lines are usually 3 inches in diameter, they are increased to 4 inches before they extend above the roof, in order to keep them from being clogged at the top with frost in the winter. The soil lines are, of course, 4 inches, anyway, and no increase is necessary.

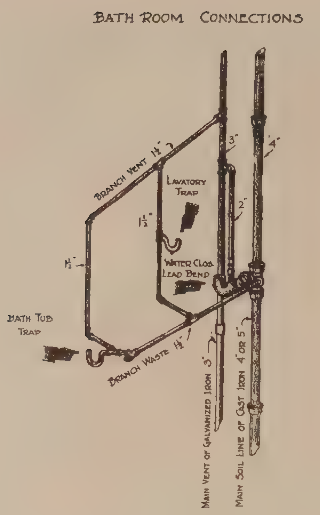


SIMPLIFIED DRAINAGE SYSTEM TO SHOW PARTS

Fig 5.

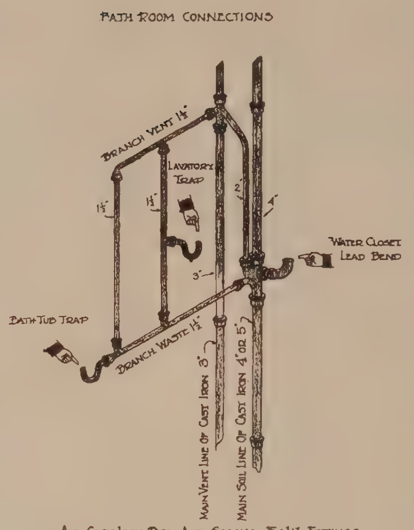
Now, before any fixture is connected with these main lines it is trapped by an S-trap which has a water seal in it that can be easily siphoned out, unless a back vent is used to relieve this action. Thus from every trap is carried a branch vent-pipe to the nearest main vent line. These main vent lines are usually run up alongside of the main soil and waste lines, and join with them at the bottom so that any moisture or rust scale that might accumulate can drop down and out. Often, too, they are connected with the soil line at the top, instead of being extended as independent pipes above the roof.

With all these back-vent connections there are many joints and difficult lengths of pipe to cut. Therefore in many systems one will find the main lines made of cast iron with caulked lead joints, but the branch waste lines to the fixtures and the branch vent lines made of galvanized-iron pipe with screw joints and special TY fittings.



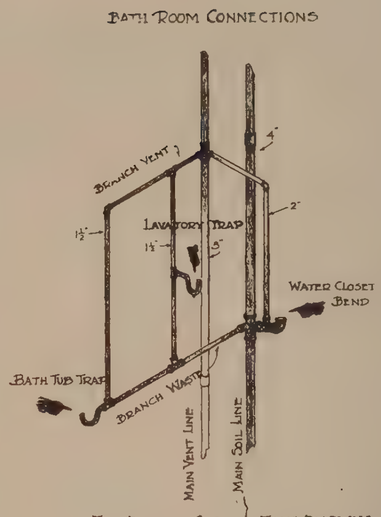
SYSTEM USING CAST IRON AND
GALVANIZED WROUGHT IRON

Fig. 1.



ALL CAST IRON PIPE AND SPECIAL F. & W. FITTINGS

Fig. 2.



THE DURHAM SYSTEM THAT EMPLOYS
GALVANIZED IRON PIPE THROUGHOUT

Fig. 3.

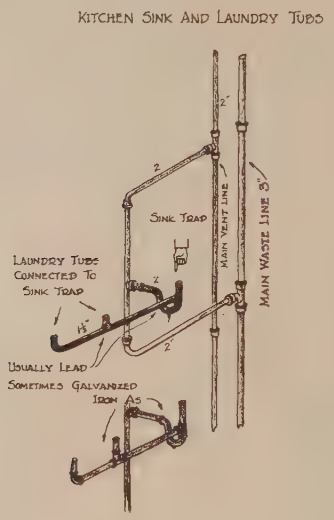

KITCHEN SINK AND LAUNDRY TUBS
2"
2
SINK TRAP
MAIN VENT LINE
MAIN WASTE LINE 3"
LAUNDRY TUBS CONNECTED TO SINK TRAP
2
1½"
2"
USUALLY LEAD
SOMETIMES GALVANIZED IRON AS

Fig. 4.

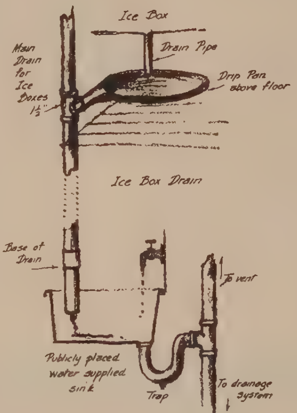
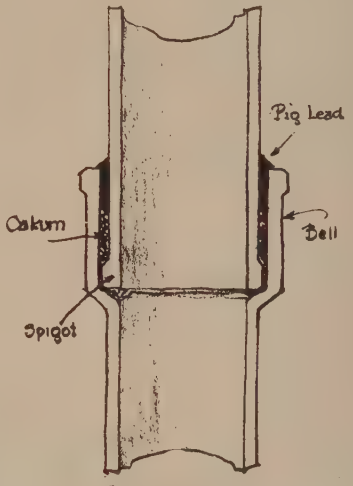
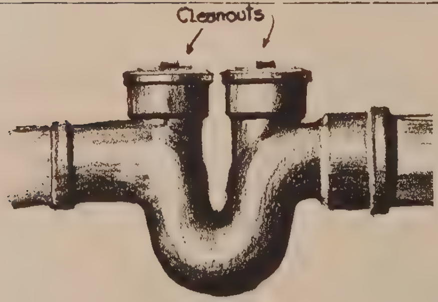


Fig. 6.



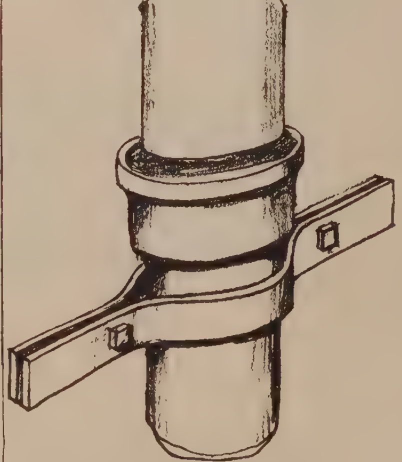
CAULKED JOINT

Fig. 7.



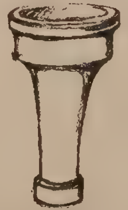
HOUSE TRAP

Fig. 8.

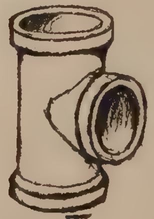


PIPE SUPPORT

Fig. 9.



INCREASER



TEST — T

Fig. 10.

But we have observed, also, the extensive use of special cast-iron fittings, known as the F. & W. fittings, which greatly simplify the pipes. Where these fittings are used, all pipes are of cast iron, even the branches to the fixtures and the vent lines.

Of course there is always a short length of lead pipe used to connect the water-closet with the main soil line, and the exposed pipe and trap under the lavatory is brass, nickel-plated. Then, too, the laundry tubs and sink are connected together with a lead pipe and trap.

In one of the drawings are shown the fittings commonly used to drain and vent the traps of the fixtures in a typical bathroom.

The ice-boxes are not connected directly with the plumbing system, but drain into drip pans, in order to prevent any sewer-gas backing up into them. These pans are connected with one main drain-pipe that discharges its contents into a publicly placed, water-supplied sink in the cellar. This sink is trapped and joined to the plumbing system.

Typical Drainage System in Fire-proof Buildings

The general arrangement of the parts of the system are practically the same as in the non-fire-proof building. The chief difference is in the size. Because of this fact, some apartments have had installed galvanized-iron pipes with screw joints and threaded fittings. This is called the Durham system. No lead pipes are used in it, except, sometimes, short lead bends under the water-closets are installed.

It is not possible to say, though, that this system is used generally, even though it is the best in tall apartments, for it is not. We have noticed two apartments going up within a block of one another, in one of which was the Durham system and in the other the cast-iron F. & W. system, with caulked joints.

Now, in putting the plumbing to a test, after the rough work has been completed, the pipes are filled with water, but in the tall apartment the pressure would be too great on the joints of the lower floors, unless special cut-offs were installed at intervals in the height of the building. The cut-off is called a test-T, into which a plug can be inserted. One is placed on every vertical soil or waste line about every eight stories in height for the Durham system, and every four stories for the cast-iron system.

Another distinguishing feature of the work in high-class apartments is the installation of a hot-water flushing pipe at the top of the ice-box drain stacks. This is excellent practice and helps to keep clean the interiors of the stacks, which ordinarily become filthy with scum.

Roof and Cellar Drainage

The drainage system, besides removing the waste material from water-closets, kitchen sinks, lavatories, bathtubs, and laundry tubs, is also designed to carry off the rain-water from the roof. In the best work 3-inch cast-iron pipes trapped at the bottom are used for interior leaders. About 75 square feet roof area is allowed per square inch cross-section of leader. The accumulation of rain-water from the various leaders in the house-drain in the cellar taxes its size more than the discharge of soil from the fixtures. For this reason the size of the house-drain is determined by the roof area it drains. We will not repeat here the table we gave for this in a previous article on roofs.

The removal of water that seeps in from the surrounding ground into the sump pits is accomplished by pumps and automatic controlling devices. Blow-off pits which receive the discharge of steam-boilers are connected on the sewer side of the house-trap. No blow-off pipe is ever connected directly with the system without an intermediate pit or tank into which excess steam may condense before entering the plumbing pipes.

Table of Pipe Sizes

Main soil lines: 4 inches diameter when apartment is four or less stories, otherwise 5 inches.

Main waste lines for kitchens: 2 inches diameter when apartment is five or less stories, otherwise 3 inches.

Branch waste for laundry tubs: 1½ inches.

Branch waste for kitchen sinks: 2 inches.

Branch waste for other fixtures: 1½ inches.

Main vent lines: 3 inches diameter when apartment is less than 9 stories, above this 4 inches, up to 16 stories.

Main vent lines for waste lines: 2 inches up to 7 stories, 3 inches from 7 to 9 stories, 4 inches from 9 to 16 stories.

Long-Distance Architects

At a meeting of our synodical Committee on Church Architecture, it was resolved to impress upon our congregations the wisdom of retaining architects of highest ability for important work. We have not met with a great deal of success in this respect in the past. Two obstacles seem to stand in the way: the fee and the distance.

Most congregations assume that a church architect of national reputation charges a high fee. This is certainly not the case. We know of men of widest reputation who charge no more for their services than many an unknown man. Fees are pretty well standardized, thanks to the American Institute. It has been demonstrated, time and again, that a man of highest fame is no more costly by dedication day than a "cheap" man. Sometimes the famous man has proved more economical in the end.

An architect 1,000 or 1,500 miles away can lay out a floor-plan, or design a building just as well as the man in the next block. It has been done countless times, and to the entire satisfaction of the client.

But what about local superintending? Will not the architect have to make many an expensive trip to see to the work? Not at all. Time and again it has been found entirely satisfactory, and no more costly in the end, to retain a noted architect many miles away to do all the *planning*, *designing*, *detailing*, and *specification writing*, and to let him sub-let the local superintending to a local architect. Some very notable churches have been built in just this way.

There is a tremendous advantage to the local church in this plan. They have the benefit of the highly-trained church architect's experience and skill. Likewise they have a resident man to look after the construction end of the work.

If our committee's 193 building projects have taught us anything, they have demonstrated most eloquently the wisdom of retaining an architect of first rank, rather than some one who is unknown professionally. The standard fee, the country over, is 6 per cent to 7 per cent—and occasionally a little more for elaborate work. Six per cent is about the irreducible minimum of safety in this respect.

The biggest problem is to get the right architect. But such men are available to all, financially and otherwise. And—the right kind of a church need not cost a penny more than an ugly one. Ugly churches are poor publicity, poor in drawing power, and express falsely the spirit of true Lutheranism.

—*From Lutheran Church Art.*

Book Reviews

MODERN ENGLISH ARCHITECTURE. By Charles Marriott. Charles Scribner's Sons, New York.

Mr. Marriott has written something more than merely a catalogue of modern English architects and their work. He begins with a chapter in which he asks the question "What is Architecture?" "The most we can say is that architecture deals with the æsthetic aspect, the 'look' of building; if we say that architecture is building in view of all the circumstances, moral and material, we shall be near enough to the truth for practical purposes."

Here is something that many of us are apt to overlook in these modern days of the worship of the fact. "In a dozen directions we are learning, often by painful experience, that efficiency cannot be separated from æsthetic overtones without a loss in efficiency to that extent."

There are chapters on "Design and Material"—"Design might very well be described as the artistic organization of purpose and materials"; on "Design and Surroundings"; "Decoration"; a short historical review of the great influences in English architecture; a chapter on "The Gothic Revival."

In the chapter on "Modern Architecture," the author says: "With the whole history of architecture behind it, English architecture may be looked upon as the immediate product of the Greek and Gothic Revivals."

Beginning with Chapter Ten on "Ecclesiastical," the author proceeds to deal with what has been accomplished in this direction and in the field of "Civic," "Commercial," "Industrial," "Domestic," "Housing Schemes," "Monuments and Memorials."

The final chapter deals with the subject of Architectural Education. There is a list of leading architects with references to their work.

In a book of this kind addressed primarily to an English audience, the numerous illustrations have a special value for American readers. These say more than any text can possibly express, and in this instance they tell the American reader, it seems to us, that we have developed an individuality of design in our architecture that savors of a more catholic taste and a greater freedom from the domination of mere tradition.

In commercial work, we find nothing in the book that seems to us more interesting or better in design and suitableness than the Bush building by Helmle & Corbett.

MASTERS OF ARCHITECTURE. A Series of Monographs on Famous English Architects. The volumes so far issued include Inigo Jones, Sir William Chambers, Sir John Vanbrugh, Nicholas Hawksmoor.

Each volume contains a brief sketch of the architect and a number of well-printed plates showing their important work. The books are of a convenient size to handle, and present a conspectus of the men and buildings that have contributed to the fame of English architecture.

They are the kind of books that architects like, a modicum of text with a lot of excellent illustrations.

NIEUW-NEDERLANDSCHE BOUWKUNST—EEN VERZAMELING VAN FOTOGRAFISCHE AFBEELDINGEN VAN NEDERLANDSCHE MODERNE BOUWERKEN MET PLATTEGRONDEN. Door Prof. Ir. J. G. Wattjes, Hoogleeraar Ann De Technische Hoogeschool te Delft Bijeengebracht en van Inleiding Voorzien. Amsterdam Uitgevers-Maatschappj "Kosmos."

This is a book about modern Dutch architecture, and though the text is in Dutch the illustrations are in the universal language of art. These include apartments, business buildings, shops, city and country houses.

Several of the apartment houses and business buildings are decidedly interesting, and there is the appeal of the picturesque in some of the designs for country houses. The Dutch have always known how to use brick and tile with skill and charm in the variety of pattern, and this is shown, of course, in the illustrations contained in this book.

The influence of the thing we call "modernism" is very evident in a number of the designs, but it is usually controlled by a characteristic reserve and does not manifest itself in extremes.

The titles of all of the illustrations are in English as well as Dutch, German, and French.

THE OUTLINE OF ART. A Guide to the Great Art Treasures of the World, with More than 300 Illustrations, including 24 Full-page Plates in Color. Edited by Sir William Orpen, K.B.E., R.A., R.I. Volume two. G. P. Putnam's Sons, New York.

This is an admirable and interesting work written in plain terms by a man who knows, and with a sufficient number of excellent illustrations. In this second volume the author deals with the moderns, beginning with the influence of the French Revolution and coming down to such matters as Post-Impressionism, Cubism, and Futurism. There is a chapter on Art during the Great War, and one on The Art of To-day, from John S. Sargent to Augustus John, who has just won the chief prize at the International Exhibition at Pittsburgh.

You may look over the delightful field of the best days of English landscape painting; the art of Claude, Morland, Turner, Constable, Bonington, Crome, Cotman; find out what the Preraphaelites were about, Ford Madox Brown, Rossetti, Holman Hunt, Millais, and Burne-Jones; learn about the Romantic Movement in France, the Modern Dutch School, the Influence of the Far East; Japan and China, Realism in France, Impressionism; and try to get at the inner meaning of such much-talked about painters as Cezanne, VanGogh, Gauguin, Mattisse, and Picasso. You get an impression both of the art that has signified and learn something about men who have produced it.

YOUR WASHINGTON AND MINE. By Louise Payson Latimer. Charles Scribner's Sons, New York.

This is a book that offers in brief compass a complete history of the Capital city. It is illustrated profusely, and makes a handy reference for the visitor or a source of particular information for any one who needs to look up facts concerning the foundation and development of Washington.

The chapters include, "The Early History of the Nation's Capital," "The Later History of the Nation's Capital," "Public Buildings and Historic Places," "Streets, Parks, Memorials, and City Planning," "The Potomac River," "Municipal Affairs," "Mount Vernon, Arlington, Georgetown."

It is a complete guide to all of the public buildings, galleries, and institutions. But it is written in a style that takes it quite out of the usual dull and perfunctory guide-book class. It makes pleasant, informative, and entertaining reading.

Announcements

James H. Cumiskey, formerly with the Central Metal products Corporation, College Point, Long Island, has opened an office at Elmhurst, Long Island, for the practice of architecture and general building construction, and would be pleased to receive manufacturers' samples and catalogues.

E. W. Niblet, architect, has removed his office to 3406 Floyd Avenue, Richmond, Va. Manufacturers' catalogues should be sent to the new address.

Miller & Son, architects, announce the retirement of the senior member, Mr. J. Marcus Miller, and the continuation of the business under the management of his son, Mr. M. Gilbert Miller, at their new location, 12 West Madison Avenue, Youngstown, Ohio.

Lundblad & Lundblad, Architect and Engineer, announce the removal of their offices to 912-14 Donovan Building, Detroit, Mich. Manufacturers' catalogues and samples desired.

The Construction Company of Australia, Limited, 177 Clarence Street, Sydney, N. S. W., would be glad to receive catalogues for their files. References: Guaranty Trust Company of New York.

George W. Yohe, architect, announces the removal of his office, May 1, 1924, to Landefeld Building, 235 Main Street, Monongahela, Pa. Manufacturers' catalogues and samples requested.

Herman R. Kaplan, Architect, 1628 Aeolian Hall, New York City, Longacre 8777, announces that he has an office for the practice of architecture at the above address and shall be glad to receive manufacturers' catalogues and samples.

Two shop fronts published on page 167, May Architecture, should have been credited to Elwood Hughes, Architect. We are pleased to make correction of our error.

Book Reviews

SELECTED MONUMENTS OF FRENCH GOTHIC ARCHITECTURE. One hundred plates from the Archives de la Commission des Monuments Historiques. With Text by John V. Van Pelt, F.A.I.A. The Library of Architectural Documents, Volume III. The Pencil Points Press Inc., New York.

This is a veritable treasury of monumental French architecture. The book is divided into two sections, one dealing with "Cathedrale Des France," the other with "Monuments Historiques." It is made up of selections from the great work published under the auspices of the French Government, long out of print and prohibitive to the average architect on account of its cost.

"The underlying motive has been to bring together those designs that are best suited to become inspirations for modern use, especially for business and office buildings, rather than as a mine from which to extract and mint new churches." The church architect, however, will find the book a valuable reference. Mr. Van Pelt's descriptions of the plates are culled from the original work, modified and shortened, and are sufficient for their purpose.

Of the adaptability of Gothic to modern commercial structures Mr. Van Pelt says in his introduction:

"A peculiar characteristic of Gothic is its accentuation of the vertical line. This was a natural outcome of the essence of the period's development. The fashion of the twelfth century was to diminish the size of points of support and to uphold the vaults on slender ribs so that a thin filling between the latter might take the place of the weighty barrels and domes of Romanesque days. These thin shafts had a function not unlike that of the steel columns of our present-day skeleton construction. That this has been felt is evidenced by the West Street Building, the Times Building, the Bush Terminal Building, the Woolworth Building, and the Hampton Shops Building. Now, during the last year, has come the Chicago Tribune's Competition with its plea for the most beautiful tower in the world, and the response couched in Gothic terms has been clear proof of the wideness of the feeling that that style is peculiarly adapted to modern commercial architecture."

MUHAMMADAN ARCHITECTURE IN EGYPT AND PALESTINE. By Martin S. Briggs, F.R.I.B.A., Author of "Baroque Architecture," etc. Oxford University Press, American Branch, New York.

This important and scholarly volume is the result of the author's service in Egypt and Palestine during the war. It is a field that has been but little touched and this book is the first attempt to describe the Muhammadan architecture in these countries.

It deals with the architecture of the Middle Ages in Cairo, Jerusalem, Damascus, and the smaller cities of Egypt and Palestine. Throughout the volume the author traces the influence of religion and climate on architecture; shows the results of intercourse between East and West; and discusses the nature of Saracenic ornament. The various branches of craftsmanship, of which there are so many fine examples in the Victoria and Albert Museum, are treated separately, and the book is made helpful to students by the inclusion of bibliographies, an index, and a glossary.

There are over two hundred and fifty illustrations, many of them from the author's own drawings and photographs.

These are of particular interest not only to the architect, but to designers and all workers in the crafts.

Modern scholarship seems to prove that many familiar features of the Gothic, such as the pointed arch and other details, had their origin in the early mosques of the Arabs.

STRESSES IN FRAMED STRUCTURES. Editors-in-chief George A. Hool, Professor of Structural Engineering, University of Wisconsin, and W. S. Kinne, Professor of Structural Engineering, University of Wisconsin. Assisted by a staff of six specialists. McGraw-Hill Book Co. Inc., 370 Seventh Avenue, New York.

This is the fourth of a series of six volumes designed to provide a complete work covering the design and construction of the principal kinds and types of modern civil engineering structures.

In this volume eight specialists, each handling his own particular branch of the subject, cover every detail of trusses and stresses in framed structures.

BUNGALOWS, CAMPS AND MOUNTAIN HOUSES. Bungalows, Bungalow Cottages, Bungalows in Porto Rico, Camps, Lodges, Log Cabins. Articles by C. E. Schermerhorn, A.I.A., on "Planning the Bungalow," "Housing in the American Tropics." By O. C. Gould. Description of designs, explaining construction and materials. The William T. Comstock Co., 20 Warren St., New York.

This is a new edition, revised and enlarged, of a book that contains a number ofdesigns of varied degrees of interest.

PICTURESQUE NEW ORLEANS. Ten Drawings of the French Quarter. By William P. Spratling. With an Introduction by Lyle Saxon.

Mr. Spratling of the school of architecture, Tulane Univeristy, has made a series of charming pencil drawings of some of the most picturesque and interesting of the buildings of the old French quarter. It is a rich field for the artist and fortunately such sketches as these will help to preserve many bits that are fast disappearing. The prints are on loose sheets enclosed in a paper cover. The Penguin Bookshop, New Orleans.

THE ARCHITECTURAL YEAR-BOOK, University of Illinois.

The work shown in this year-book is an admirable and convincing tribute to the high quality of the teaching and spirit that governs the architectural department of this fine school. It is, indeed, a record of which any university might well be proud.

THE AUTOBIOGRAPHY OF AN IDEA. By Louis H. Sullivan. With a Foreword by Claude Bragden. Press of the American Institute of Architects, Inc.

Mr. Sullivan's recent death brings to mind again his notable career and the fact that for a number of years he was looked upon as one of our leaders in modernism. To him we owed the beginnings of a remarkable era in the development of the high building for business purposes. In his introduction Mr. Bragden says: "Flushed with a fine creative frenzy, he flung upward his piers and disposed his windows as necessity, not tradition, demanded." This fine "frenzy" that marked his work in architecture is the thing that permeates and vivifies this remarkable revelation of his life. It begins with a boyhood in a New England town. Like so many men who we think of as possessing what is commonly called "the artistic temperament," Louis went through many phases of development before he began to find himself. The story is one chiefly of highly emotional experiences, of enthusiasms that bring moments of great personal satisfaction, and, alas, also of great depression.

He found himself when he found "The Garden City," and to Chicago he owed much; it was his inspiration. Here he made his career, met Root, Burnham, and others identified with the cities' architectural progress. But the thing that piques and holds your interest is the revelation of the man's own heart.

THE ART OF HESKETH HUBBARD. By Haldane MacFall. The Moreland Press, Ltd., London.

Mr. Hubbard's etchings and paintings are well known to collectors and many will welcome this attractive book made up chiefly of reproductions of some of his most notable work. He has originality and distinction and draftsmanship much above the average. There is an introduction that tells how he was saved from a clerkship in a bank to follow his beloved art. He has followed it to some purpose.

ESTIMATING BUILDING COSTS AND APPRAISING BUILDINGS. By Frank E. Barnes, Supervising Building Valuation Engineer of the New York Central Lines. 810 pages, 4½ by 7, flexible, illustrated, $5.00. McGraw-Hill Book Co., Inc., 370 Seventh Avenue, New York.

This book is intended to aid the contractor or estimator in determining the amount of labor required for the various building operations, to furnish him with prices of labor and materials which will enable him to check his estimates and to equip him with full data on the present-day costs of replacing various types of existing buildings built between 1890 and 1923, which will serve both as the basis of appraisals and as checks and guides in estimating similar buildings.

Much of the information in the book will be valuable to appraisers, insurance adjusters, and dealers in real estate as well as to contractors and estimators.

Above. Trading floor of the Cotton Exchange, N. Y. Donn Barber, architect. The floor of *Gold-Seal* Cork Tile insures the maximum of comfort and quiet.

In the R. L. Polk & Co. Building, Detroit, Richard Mair, architect, the *Gold-Seal* Battleship Linoleum floor is dignified, quiet, and serviceable.

Right. The colorful floor of *Gold-Seal* Treadlite Tile adds considerably to the cheer of this sun parlor, in the home of Mrs. D. Scheldon, Brooklyn, N. Y.

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Literature descriptive of Bonded Floors, as well as specifications and details, will be gladly furnished on request.

Schrafft tea room, Boston, Mass. Chas. E. Berge, architect. The sanitary floor of handsome *Gold-Seal* Marbleized Rubber Tile is in harmony with the decorative plan.

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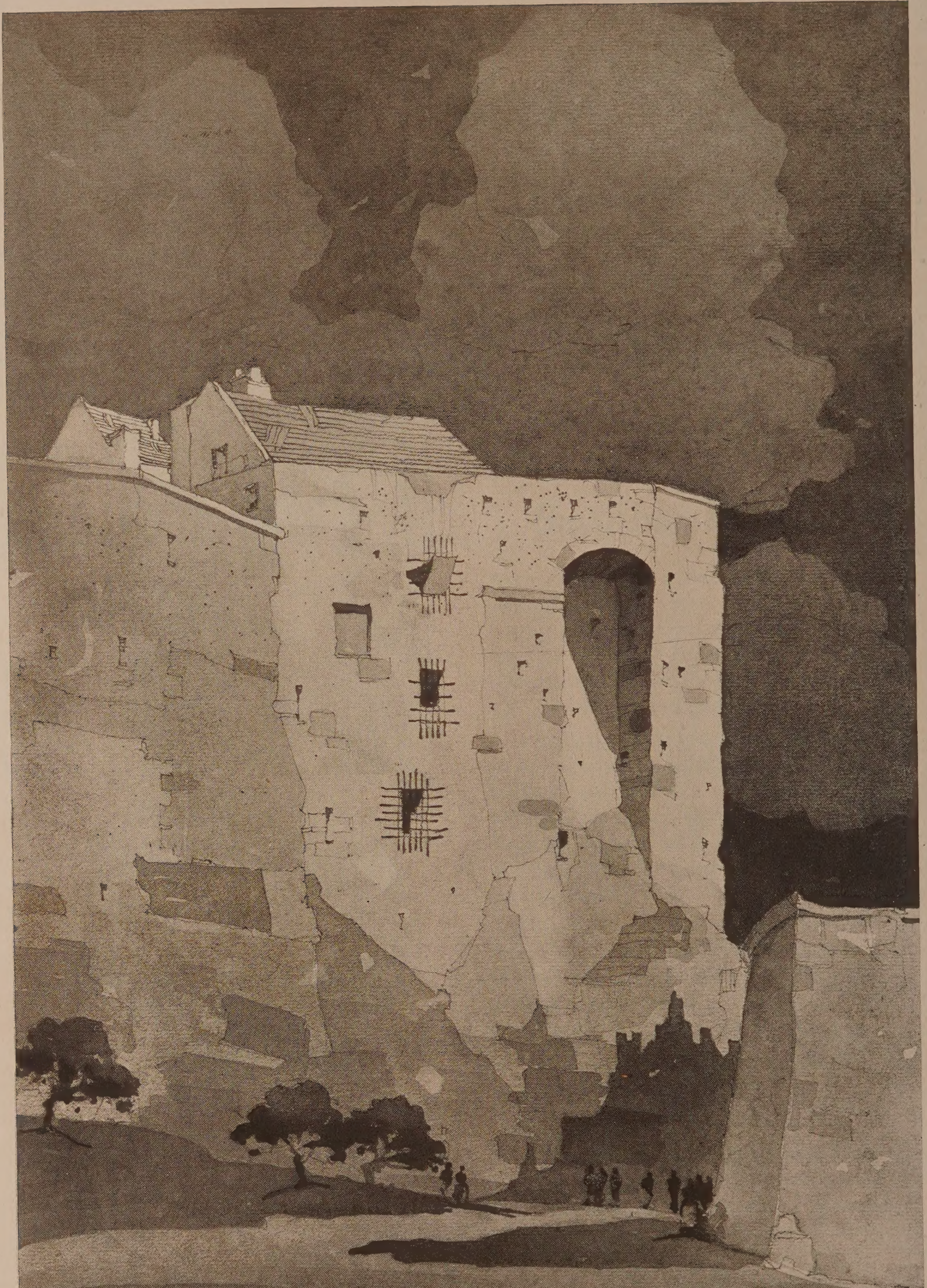

THE DUNGEON AT LOCHES. From a water-color drawing by Samuel Chamberlain.